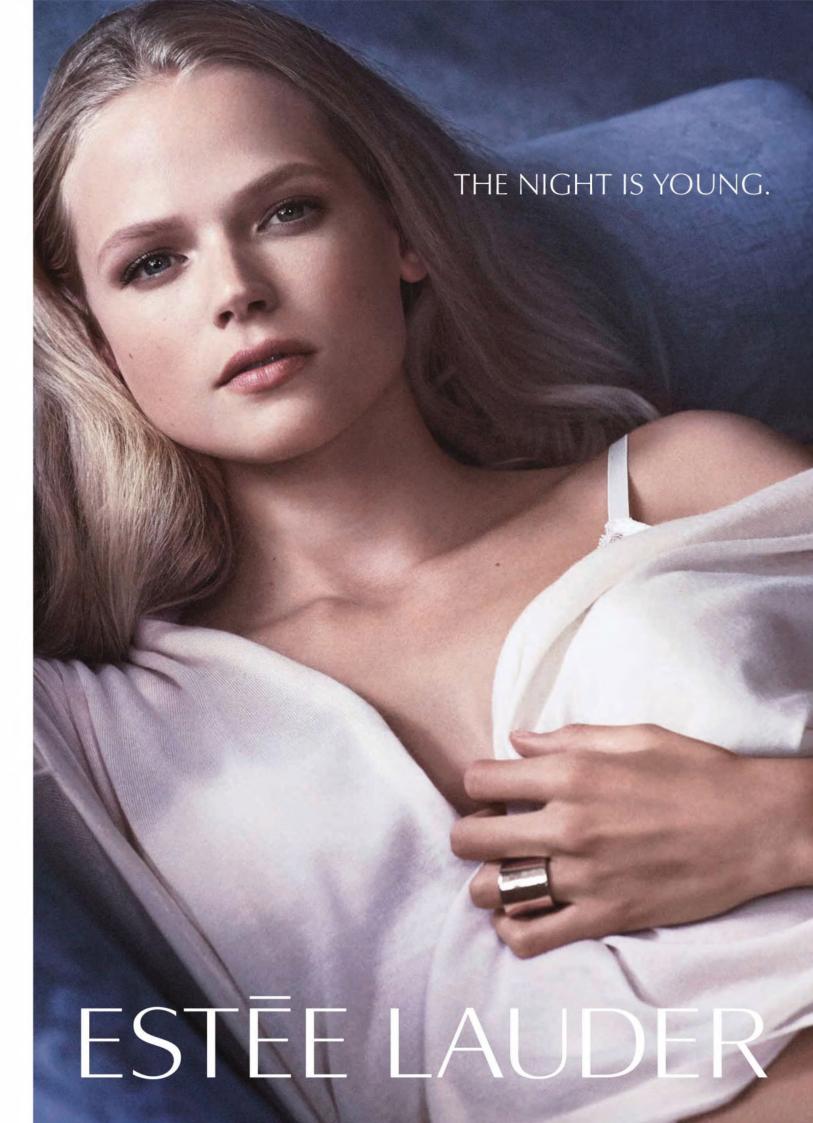


NO MATTER WHAT KEEPS YOU UP, AUSTRALIA'S #1 SERUM[†] KEEPS YOU BEAUTIFUL.

ADVANCED NIGHT REPAIR

Lack of sleep can disrupt the nighttime rhythm of repair that keeps skin looking young. Experience the only serum with ChronoluxCB™ that helps support skin's natural resynchronization* to encourage repair. Skin looks healthier, more radiant. Think of it as "beauty sleep in a bottle."







BIGGER EYES, YOUNGER LOOK. OPEN YOUR EYES TO THE RADIANCE OF YOUTH.

-ADVANCED-GÉNIFIQUE YEUX LIGHT-PEARL™

EYE ILLUMINATOR - YOUTH ACTIVATING CONCENTRATE



Daily massage application for visibly bigger eyes.

The eye-illuminating formula combined with an innovative massaging applicator with cooling effect, to de-puff and smooth, for younger looking eyes.

Create the ultimate youthful look partnering the new Eye Serum with Lancôme's #1 Serum Advanced Génifique.

15 YEARS OF RESEARCH IN GENE SCIENCE - 7 PATENTS.





JUERGEN TELLER

SERIES 3 A curated series of photography: JUERGEN TELLER and BRUCE WEBER

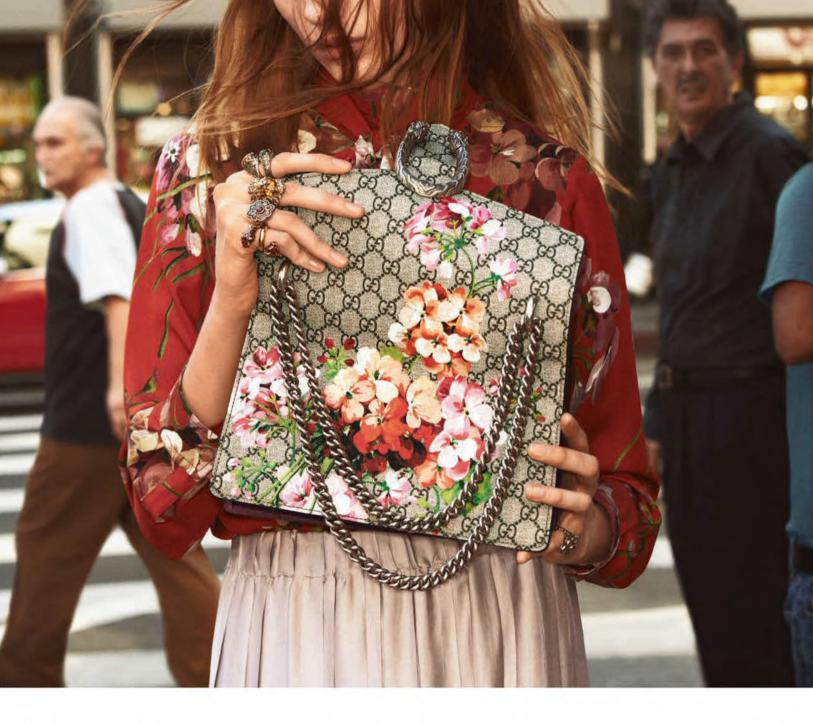


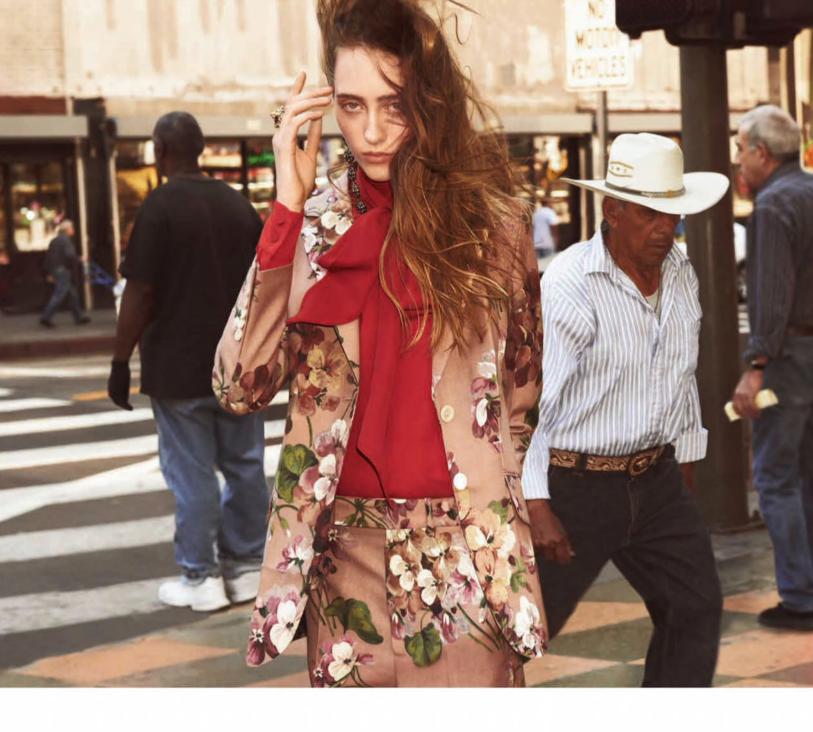
JUERGEN TELLER

LOUIS VUITTON

Cartier







GUCCI





CHANEL

EAU VIVE

THE NEW EAU DE TOILETTE BY CHANEL #TAKEYOURCHANCE







*E*DITOR'S *Letter*



KELLIE HUSH editor-in-chief

FOLLOW ME:

@kelliehush
on Twitter and Instagram

FOLLOW

HARPER'S BAZAAR:

@BAZAARAustralia
on Twitter and Instagram

el co A re or b

elcome to our annual **FABULOUS AT EVERY AGE** issue, where we celebrate talented and inspirational Australian women across the age spectrum. As it is right on deadline, the time I always write my editor's letter, I have just re-read our FAEA feature in its entirety. And it is inspiring — I could publish one of those little coffee-table quote books with the words of wisdom shared by the women we have interviewed for the 2015 portfolio. I especially love

what former Queensland premier Anna Bligh says: "During my life, I have learnt more from my failures than my successes. For me, the message out of that is it's important to take risks ..."

As a modern woman, I do feel there is so much pressure today to be the perfect picture of success. Climb the ladder without slipping and have a beautiful family and marriage while you are ascending the rungs. I recently hosted our first *BAZAAR AT WORK* panel in Melbourne with guest speakers Mecca Cosmetica founder Jo Horgan, beauty entrepreneur and fashion blogger Lindy Klim and RMIT University associate professor Karen Webster. All are incredibly successful women and were fascinating

were out the back be juggle of being a propicture we were all What I did see in the of humour. So if the remember that ever somewhere along the so

to listen to. But just half an hour before we all went onstage we were out the back bonding over coffee and war stories about the juggle of being a professional woman, boss, mother and wife. The picture we were all painting was definitely not glossy and perfect. What I did see in that room was pure sisterhood, and a great sense of humour. So if there is one thing you take away from this issue, remember that every successful person you could name has failed somewhere along the way. It makes those bad days not so bad.



I want to thank GEORG JENSEN for being our FABULOUS AT EVERY AGE partner this year.

Together this month we will celebrate the accomplished Australian women in this issue with an intimate dinner. Follow us on Instagram (@BAZAARAustralia) for a sneak peek or visit harpersbazaar.com.au.

GEORG JENSEN







FASHION & FEATURES

74 FABULOUS AT EVERY AGE

Celebrating amazing Australian women.

By GEORGINA SAFE Photographed by STEVEN CHEE

88 WINTER'S TALE

Coats, knits and dramatic dresses for cool days and long nights. *Photographed by* DARREN McDONALD

g8 LOVE STORY

A family affair with Nicole Trunfio and Gary Clark, Jr. By JESSICA MATTHEWS $\it{Photographed}$ by DAVID MANDELBERG

108 X FACTOR

Kit Willow returns with a new label.

By GEORGINA SAFE Photographed by STEVEN CHEE

REGULARS 16 editor's letter 22 masthead 24 contributors 26 inbox 27 online 84 subscription offer 168 flash! 176 horoscopes 177 buylines & PRIVACY NOTICE 178 LAST WORD













KELLIE HUSH Editor-in-Chief

Creative Director HUW REYNOLDS Deputy Editor/Beauty & Features Director EUGENIE KELLY Fashion Director THELMA McQUILLAN

FASHION

Fashion Editor KARLA CLARKE Market Editor CAROLINE TRAN Fashion Office Co-ordinator AUBREE SMITH

FEATURES

Fashion Features Director CLARE MACLEAN Travel & Culture Editor ELIZA O'HARE Beauty Writer ANNA LAVDARAS

COPY

Chief Subeditor TOM LAZARUS Deputy Chief Subeditor/Writer JESSICA MATTHEWS

Deputy Art Director STEPHANIE PEMBROKE Designer DANIELLE FRY

ONLINE

Digital Editor ALISON IZZO harpersbazaar.com.au Editorial Co-ordinator/Bookings Editor HANNAH McLENNAN

CONTRIBUTORS

Fashion Editor-at-Large TREVOR STONES European Editor JAMIE HUCKBODY New York NATASHA SILVA-JELLY Paris DANA THOMAS

EDITORIAL ENQUIRIES

54 PARK STREET, SYDNEY, NSW 2000. TEL: (02) 9282 8703. FAX: (02) 9126 3756. EMAIL: bazaar@bauer-media.com.au. MELBOURNE OFFICE: Level 7, 717 Bourke Street, Docklands, VIC 3008. TEL: (03) 9823 6333. FAX: (03) 9823 6300

BAUER MEDIA GROUP

Chief Executive Officer DAVID GOODCHILD Chief Financial Officer ANDREW STEDWELL General Manager, Hearst Brands MARINA GO Director of Sales TONY KENDALL Group Manager, Brand Advertising Strategy SIMON DAVIES New South Wales Sales Director JOANNE CLASBY Head of NSW Agency Sales KATE SIMONS Audience Management Director SARLA FERNANDO Creative Director, Women's Monthly Titles MARTIN IXER General Manager, Marketing NATALIE BETTINI Marketing Manager CLAUDIA CASSAR Assistant Brand Manager ASTRID PROIA Group Subscriptions Marketing Manager KIT WILSON Subscriptions Marketing Co-ordinator ELLIE XUEREB Research Director JUSTIN STONE Group Commercial Manager LUCILLE CHARLES Strategy & Commercial Manager, Hearst SALLY EAGLE Business Analyst FLORRIE TSENG National Circulation Manager CAROLYN RAISS Circulation Executive, Women's Lifestyle CHARLOTTE GRAY

ADVERTISING

Head of Commercial Categories MARK DRISCOLL (02) 9282 8904 Commercial Category Manager (Premium) PETE HARRISON (02) 9288 9122 Brand Manager (Extensions) JADE HEALY (02) 9282 8085 Events Manager JOHN HANNAN (02) 9282 8037 New South Wales: Head of Direct Sales LISA WELLS (02) 9282 8111 Head of Creative ALLAN FLETCHER (02) 8268 4494 Creative Studio Manager RACHEL GAVIN (02) 9282 8064 Victoria: Sales Director ANDREA SALMON (03) 9823 6341 Victoria: Head of Brand Sales CHRISTINE LESTER (03) 9823 6382 Queensland: Sales Director REBECCA LAWRIE (07) 3101 6630 Western Australia: Sales Manager VIKKI STACY (08) 9207 1500 South Australia: Sales Manager NABULA EL MOURID (08) 8267 5032 Production General Manager IAN McHUTCHISON (02) 9282 8342 Production Controller MEGAN COSGROVE (02) 9282 8375 Advertising Production Co-ordinator KIARA MAZZAROLO (02) 9282 8465 General Manager, Prepress JAMES HAWKES (02) 8275 6180 Overseas Advertising Representatives EUROPE MAGAZINE INTERNATIONAL SRL +39 02 796 451

HEARST MAGAZINES INTERNATIONAL

President/CEO DUNCAN EDWARDS Senior Vice-President/CFO & General Manager SIMON HORNE Senior Vice-President/Director of Licensing & Business Development GAUTAM RANJI Senior Vice-President/International Publishing Director JEANNETTE CHANG Senior Vice-President/Editorial Director KIM ST. CLAIR BODDEN Executive Creative Director/International Branding PETER YATES Fashion & Entertainment Director KRISTEN INGERSOLL Executive Editor FL ÉONORE MARCHAND International Editions Editor BRUNI PADILLA

INTERNATIONAL EDITIONS & EDITORS

Arabia - LOUISE NICHOL, Argentina - ANA TORREJON, Brazil - CAMILA GARCIA, Bulgaria - MILENA ALEKSIEVA, Chile - ANDRÉE BURGAT, China - SIMONA SHA, Czech Republic - BARBARA NESVADBOVA, Germany - KERSTIN SCHNEIDER, Greece - EVA NISIOTI, Hong Kong - XAVEN MAK, India - NISHAT FATIMA, Indonesia – RIA LIRUNGAN, Japan – KAORI TSUKAMOTO, Kazakhstan - KARINA UTEGENOVA, Korea - MIKYUNG JEON, Latin America – BRENDA DIAZ DE LA VEGA, Malaysia – NATASHA KRAAL, Netherlands — CÉCILE NARINX, Poland — JOANNA GÓRA, Romania - ANDREI IOVU, Russia - DARIA VELEDEEVA, Serbia - PETAR JANOSEVIC, Singapore - KENNETH GOH, Spain - EUGENIA DE LA TORRIENTE, Taiwan - ELAINE LIAO, Thailand - DUANG POSHYANONDA, Turkey - EDA GOKLU, Ukraine – ANNA ZEMSKOVA, United Kingdom – JUSTINE PICARDIE, United States - GLENDA BAILEY, Vietnam - TRAN NGUYEN THIEN HUONG, Global Fashion Director - CARINE ROITFELD

SYNDICATION

Syndication Department (commercial enquiries only) syndication@bauer-media.com.au



Harper's BAZAAR is published by Hearst/Bauer Media ABN 76 309 301 177, a joint venture between HMI Australia, LLC and Bauer Media Pty Limited, 54 Park Street, Sydney, NSW 2000 (GPO Box 4088, Sydney NSW 2001), by permission of Hearst Communications Inc, New York, 10019, USA. © Copyright 2015 Hearst/Bauer Media. All rights reserved. Printed by Webstar, 83 Derby Street, Silverwater, NSW 2128. Distributed by Network Services, 54 Park Street, Sydney, NSW 2000. All prices quoted in Harper's BAZAAR include GST and are approximate and in A\$ unless otherwise stated. Hearst/Bauer Media accepts no responsibility for damage or loss of material submitted for publication. Please keep duplicates of text and illustrative material. Bauer Media Customer Service Centre: for all subscription and sales enquiries, visit www.magshop.com.au; email: magshop@magshop.com.au; or phone 136 116 between 8am and 6pm (EST) Monday to Friday. Correspondence should be addressed to: Magshop, GPO Box 4967, Sydney, NSW 2001. ISSN 1839-4566



Details define us and set us apart. The Enlightenment Collection embodies this, with the Australian South Sea pearl set against the fine detail of Guilloché. Discover pieces as becoming of style and elegance as those who wear them. A pearl becomes you. Kailis jewellery is exclusively available at select stockists. Visit kailisjewellery.com.au

CONTRIBUTORS



STEVEN CHEE "I like to think I'm pretty

adaptable; I have to shoot in all conditions and locations, so I need to be ready, as even carefully laid plans can change," says the photographer, who shot model Emily Baker in Prada for BAZAAR's August cover and in KITX for "X Factor", page 108. He also captured five inspiring women for the annual "BAZAAR Fabulous at Every Age" portfolio (page 74). "I love a challenge," he adds. On set I like to listen to ... "Hip-hop. My assistants take over with the latest and greatest, which keeps me up to speed." My favourite place to shoot is ... "Queenstown in New Zealand. It's the only location whose natural beauty has exceeded any description or recommendation. And it's so close to home." The one thing about being a photographer that people might not realise is ... "it's my hobby and it's also a business. Probably 25 per cent of what I do is taking pictures. I think it's the other 75 per cent that sets me apart and has created my success."



DAVID MANDELBERG

"I try to make a shoot as full of life as possible," says the photographer, who captured an idyllic day in the life of new family Nicole Trunfio, musician fiancé Gary Clark, Jr and baby Zion on a whirlwind trip to Sydney in April. See the full portfolio on page 98.

The highlight of the day was ... "experiencing the love". My number-one travel tip is ... "be present and love it all — the good and the bad". The last great photographic exhibition I went to was ...

"Robert Frank's The Americans".

My favourite place to shoot is ... "Cuba. I never put my camera down the whole time I was there and I wasn't there for work; it was a holiday."



COLE COHEN Two months before she was to

start a graduate program in writing, Cohen's doctors found a hole the size of a lemon in her brain. She went on to document the experience, and how she came to terms with it, in her new book, Head Case: My Brain and Other Wonders, excerpted on page 150. "I hope that it'll help to connect people. The best thing about books is that trying on someone else's story can make you feel less alone in the world," she says. The most surprising thing I learnt about my brain post-diagnosis was ... "how delicate and elastic it is. I'm really in awe of the brain as an organ in a way that I wasn't before my MRI."

Right now I'm reading ... "MFK Fisher's How to Cook a Wolf, which is delightful, and I just started a beautiful new book by one of my previous professors, Maggie Nelson, called The Argonauts."



HANNAH RICHELL

When Facebook's COO, Sheryl Sandberg, posted to the social networking site an essay on how she was coping with the sudden loss of her husband, the piece struck a chord with Richell, who was about to commemorate the first anniversary of her husband's death in a surfing accident."I thought it was very honest, very raw, and I appreciated the courage it took for her to share it. I'm sure it helped a great many people," says the novelist, who is no stranger to writing through her grief, having shared her experiences on her blog throughout the past 12 months. "Writing for me is a form of release, and grief needs release. Words and tears - have been my salvation," she says. Richell offers her reflections on grieving on page 38.

My advice on how to approach someone who's grieving is ... "to reach out, even if it's just to say, 'I know this is hard, but I'm right here beside you.' If words aren't your thing, think of something specific you can offer and do so without any expectation of the person."

Some books on grieving I found helpful were ... "The Year of Magical Thinking by Joan Didion; The Long Goodbye by Meghan O'Rourke; and C. S. Lewis's A Grief Observed all resonated deeply. My children returned over and over to Elke Barber's Is Daddy Coming Back in a Minute?"

Right now I'm ... "working on my third novel. Unfortunately, it's very late to my publisher!"



DAISY DREAM MARC JACOBS



Paris" in June/July. Although it all happened many years ago, it WINNER is always so inspiring to read best-letter prize, a Sophie Hulme about people who chase bag valued at more their dreams and live the lives

> they want to live. Many of us dream of living abroad, but the

ODE TO ELLE Fabulous to see 50-plus Elle Macpherson on the cover of BAZAAR [June/July]. She looks as stunning as ever and is proving women don't have to be twentysomething to turn heads. Elle is a great role model. She is a self-made, mega-successful businesswoman actively involved in all aspects of her products. Macpherson was keen to show the world she was more than just a pretty face. Thank goodness times have changed. Men have long had the "handsome" tag well into their sixties: women are now showing they are equally worthy of such attention. Elle and other high-profile women are models of success who should

EVERYDAY UNIFORM I really enjoyed your "BAZAAR at Work" feature. I love any what-to-wear-to-work feature, but all too often it seems to be the professional or creative who are featured. I wonder how you would dress someone in a practical field: a preschool teacher, a gardener, a florist ... How would you do their hair? What shoes would they wear? I would love to know the secrets of looking good in practical clothes. KYLIE, NEW SOUTH WALES

inspire us all, LINDA, NEW SOUTH WALES

ON THE MONEY I love how *BAZAAR* is more than just your average monthly fashion update, also providing so much more by way of your thought-provoking pieces. The article that captured my interest in June/July was Andrew Hornery's "The New Chinese Mega Rich." Well done, BAZAAR, on a well-written, interesting and topical insight into the world of new Chinese money. With interest rates continuing to fall, house prices continuing to rise and so much media interest in "foreign Chinese investors" supposedly pushing up housing prices, this was such a relevant piece exploring the ins and outs of the issues at hand. Thank you for providing that other perspective and keep up the brilliant work. BAO, NEW SOUTH WALES

INSTAGRAM

Inspired by what you've seen in *BAZAAR*? Show us some digital love and snap something fabulous. @BAZAARAustralia





READER LETTER PRIZE

The winner of the best reader letter published in the September 2015 issue will receive a FreyWille bangle valued at more than \$1980.

Please include your name, address and phone number (not for publication) with all correspondence. Letters may be edited for clarity and length.

bazaar@bauer-media.com.au

COURTESY OF KATE BETTS; SIMON UPTON





THE LOOK

1. Prada brooches, \$1030 (top) and \$440, (02) 9223 1688. 2. Prada Candy Kiss Florale eau de toilette, \$49 (20ml), (02) 9663 4277.

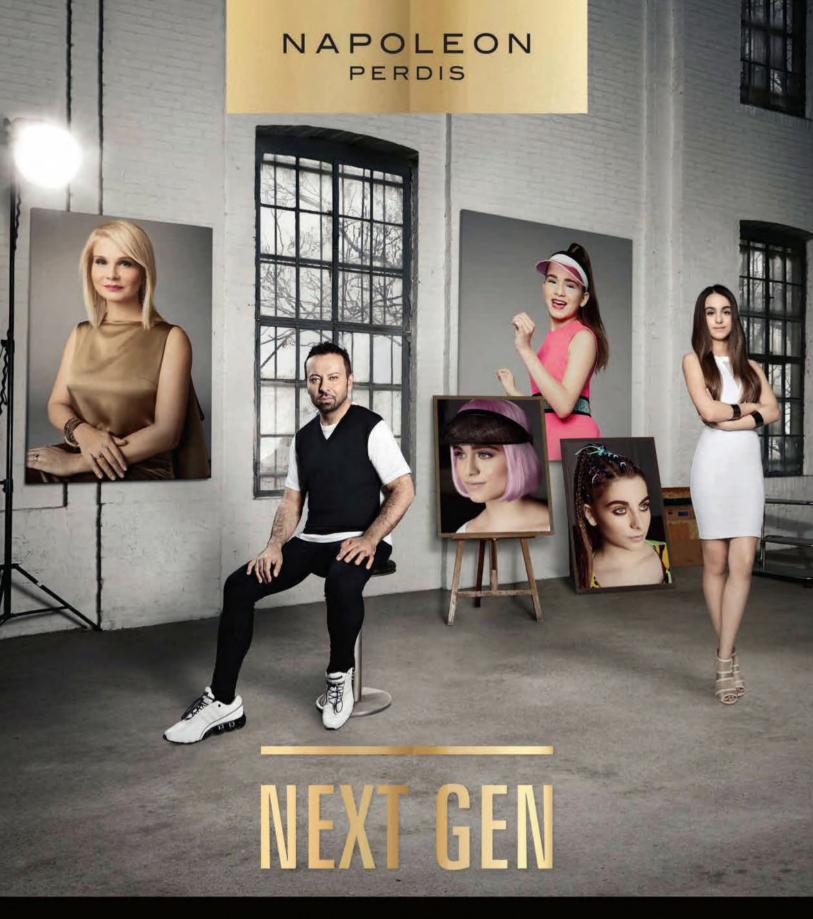
Fendi bag, \$2600, fendi.com.
 Aquazzura shoes, \$895, aquazzura.com.
 Protagonist skirt, \$710, from net-a-porter.com.
 Adam Lippes top, \$763, from net-a-porter.com.
 Prada bag,

\$2640, (02) 9223 1688. **8. Cartier** bracelet, \$5950, 1800 130 000. **9. Dion Lee** dress, \$2890, dionlee.com.

ON THE COVER

Photographed by
Steven Chee. Styled by Thelma
McQuillan. Emily Baker wears Prada
top, \$2580, and brooches, \$1030,
\$440 and \$440. All prices approximate.
Hair by Michele McQuillan. Makeup
director: Napoleon Perdis; makeup artist:
Kate Squires; makeup assistant: Rajja.
For beauty products and how-to, see
page 141. Emily Baker is represented
by Priscillas Model Management.
See Buylines for details
and stockists.

MAIN IMAGE: STEVEN CHEE; STILL LIFE: CHRIS JANSEN, VINCENT WULVERYCK. STYLED BY CAROLINE TRAN. ALL PRICES APPOXIMATE. SEE BUYLINES FOR DETAILS AND STOOKKITS. INTERVIEW BY CLARE MACLEAN



THE MAKEUP TIME IS NOW

A new season calls for new makeup rules. And what exactly are those rules? There are none. Because ain't nobody got time for that!

NAPOLEONPERDIS.COM

FLAWLESS NAPOLEON PERDIS



STROKE OF GENIUS LIQUID CASHMERE FOUNDATION SPF 20

Luxurious liquid foundation with built-in brush applicator Medium - full coverage Cashmere finish



BOUDOIR MIST SPRAY FOUNDATION

Fine airbrush-finish spray foundation Sheer coverage Satin finish



CAMERA FINISH POWDER FOUNDATION

Powder foundation with 3-in-1 benefits that conceals, mattifies, and sets Sheer - medium coverage Matte finish



CHINA DOLL FOUNDATION BROAD SPECTRUM SPF 15

Self-setting liquid foundation with long wear benefits Medium - full coverage Velvet matte finish





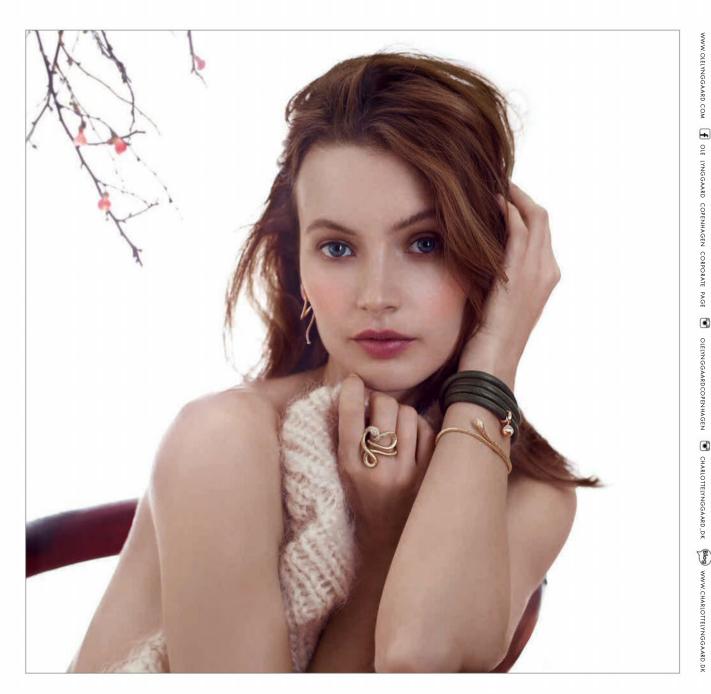






OLE LYNGGAARD COPENHAGEN

SINCE 1963



CHARLOTTELYNGGAARD_DK



SYDNEY FLAGSHIP STORE - 89 MARKET ST - SYDNEY CBD - TEL. 1800 765 336



8:30 AM I almost never wash at home, always at the pool. I use Weleda lavender soap and Moroccanoil shampoo and hair oil because the pool makes my hair dry. I always tie it up; I don't have very nice hair — it's quite thin — and I don't feel comfortable having it in my face. I have a lot of grey hairs, and I just leave them. I don't have time to go to the hairdresser, and I'm afraid I'm not going to be myself anymore if I do. **8:40**AM I stop at a juice bar and get a carrot-and-ginger juice. You always have a good tan

A/W 2015.

8:45AM When I get to the office, I have a black coffee — American-style, not espresso. It's more like a big mug of watery coffee. It's not very French. Then I check my email and letters, organise my schedule and interview requests, and

10:00AM I start to work on my designs and do fittings. My studio is a big open space with high ceilings. We've all worked together for a long time, so it's quite peaceful and cosy.

1:00PM Everyone goes out for lunch, but most of the time I'm doing interviews or appointments. If not, I have food delivered: Chinese or Japanese food, sometimes a baguette with ham and butter, and more coffee. I think I drink four a day, all watery. I eat in about 15 minutes, then do things like research or choosing colours. I'm always surrounded by people, so I need to be alone and reset my mind, you know?

small fins and do about 35 laps.

morning. I need this to breathe and to handle my

stressful days. It's a pool from the beginning of

the last century. I love that you get your own

cabine, so you don't have to go into a locker

room. I wear an adidas one-piece, and I often use



Marant A/W 2015. barbecue, and it's by a river, so we swim a lot, kayak, play badminton and go on the trampoline. I just jump, do stupid things. I'm not very acrobatic. We have a lot of savage animals around — deer, foxes and wild pigs that mess up the garden. I love gardening and often exchange plants with my family. I also love welding we bought a new place that will have a workshop for welding and ceramics and making furniture. If we stay in Paris on the weekend, we go to art galleries and flea markets and have brunch and dinner with friends. Last Friday we saw the amazing Olafur Eliasson exposition. I love cinema, but it's difficult to schedule it. I recently saw Django Unchained, and I love Jim Jarmusch, Wim Wenders and Fellini. **11:00**PM Eating a lot helps me calm down at the end of the day — it fills up my stomach, and then I'm knocked out. And looking at stupid things on television, I fall asleep like that; otherwise, my brain just runs like hell. I can look at The Voice or reality TV or a good documentary. I use coloured sheets, and I made the table and some little wooden boxes in my room. MIDNIGHT My son usually wants the cat to sleep with him, but in the morning she comes into our room and starts to chew on my husband. Most of the time I sleep like a baby, but when I'm stressed with the collection I wake up during the night. I try to fall asleep again thinking about nice things - my cabin, holidays — to erase from my mind all of the problems I know I'm not going to solve in my bed. I calm myself by thinking

that I'm lucky to have this nice husband and a nice son.

I don't have anything to complain about.

Backstage and (left, all images) on the runway at Isabel



E ARE ALL GOING TO DIE. Consider it for a moment. You. Me. Everyone you love. Everyone you know is going to die. I've never considered myself to be a morbid person — perhaps a little melancholy at times, but not morbid — and yet, since Wednesday, July 2, 2014, I have thought about little else but death.

July 2 last year began like any other in our house: waking to the thud of my six-year-old's feet hitting the floor, his warm body sneaking into bed between my husband and me. A little later our three-year-old joined us. Four in a bed on a crisp winter's morning. My husband, Matt, had been working hard — not long back from an overseas work trip and straight into a company conference that had kept him from us several nights in a row. He was tired, but buoyed by the direction the business was going in. Over breakfast, he told me he was going to shake up his day a little. He planned to meet a work friend down at the beach at lunchtime for what he called an unconventional "board" meeting.

Before he left, he suggested we grab an early coffee in our favourite cafe, and so for a rare, stolen half an hour, Matt and I swapped stories and daydreamed about our future. A shack on the beach. Writing. Books. Surfing. The children and each other. We agreed we wouldn't need much more. Matt checked his watch and we said our goodbyes out on the street. He called me back for a joke and a last kiss before walking away into the sunshine.

We've all seen it in the movies, but somehow we never think it will be our door the police arrive at. Not like this, without warning, on a beautiful, blue-skied afternoon. I noticed right away

that neither of the police officers was wearing uniform and that, rather oddly, one of them looked as though she were about to cry. I think they may have introduced themselves by name, but I'm not sure. From somewhere inside the house I heard the children giggling. "What is it?" I asked. "What's happened?"

"Your husband has been in a surfing accident," they told me. "I'm so sorry. He died."

Two words: he died. That's all it took to rip my world apart.

I stood in the front room of our house, still in my shoes and winter coat, and as sunlight streamed through the glass panel of our front door I wondered, for a fleeting moment, if they would think me rude if I just opened the door and ran.

GRIEF IS A LANDSCAPE NONE OF US CAN PREPARE FOR. It is as unique and personal as the individuals we mourn. But when it comes, it's a wasteland, without maps or guides. It is a giant sinkhole, opening up where normal life once stood. You teeter at the edge and try not to fall. I staggered through the early days, trying to bear my own pain while carrying that of our children in my shattered heart, all the while alert for the sound of Matt's key in the door. There were hours and days I have no memory of now, shock wrapping its protective shell around me. But there are also moments that will be with me forever, scenes carved into my heart with a blade.

The moment I told the children their dad was never coming home.

The hour I spent with Matt in the morgue. Taking possession of his wallet, his watch, his wedding ring.

These moments will never leave me.

Many times, I found myself staring in disbelief at Matt's clothes. His books. His shoes. Where are you? It was a question I repeated over and over. How could all this remain — all the trappings of the material world — when Matt did not? What do I do with all this love I hold for him? The first

time I heard the word "widow" being used to describe me made me want to throw up — or throw something. I was 39 but I felt as if I had been propelled to the end of my life.

When I did step outside the house, it was baffling to see the world continuing all around. The week after the funeral I walked my son through the school gates, eyes to the ground, acutely aware of my new status as a hideous reminder of how fragile everything is. We are all going to die. I wanted to scream it at everyone standing there smiling and chatting. At night I counted the sleeping pills the doctor had given me. How to carry on when everything good or real or warm inside of me was gone?

Sheryl Sandberg wrote recently about her own grief one month after the sudden death of her husband. Her honest piece has sparked a new, open dialogue about how we mourn. Since the day Matt died, it has struck me as odd that grief is something we talk about so rarely. It is the common denominator that unites us all. As Jim Morrison once said, "No one here gets out alive," and yet death remains a taboo subject in many circles — as if not talking about it might mean we can avoid it altogether. Then, when it does arrive, there is an expectation that grief will be borne in stoic silence, that "grieving well" means holding it together, "moving forwards" and being "strong". Those of us witnessing another's grief often feel helpless in the face of it. Many of us don't have the language to deal with the trauma. "I'm so sorry," we might say, before stepping away. Sometimes we don't say anything at all; we simply avert our gaze, terrified of getting it wrong or making

things worse. But these actions only serve to emphasise the brutal disconnection and loneliness those struggling in grief feel.

Nearly a year after Matt's death, I can say that it is connection that has kept me here; the deep connection I share with my children, as well as the kindness and compassion of friends and family—and sometimes strangers—who have reached out to support us. I could fill a book with the many acts of kindness we have been shown—everything from home cooking to offers of babysitting, a delivery of vitamins, poems through the letterbox and even a pair of boxing gloves. I have had to learn to push aside my pride, embrace my vulnerability and say yes to offers of help. In doing so I have found a greater connection with others and a deep gratitude for those who have stood beside us, unwavering in the face of our pain. They have proved to be anchors in the storm.

In the deepest moments of grief, you need anchors. You can't escape into the past, because memories are suddenly too painful. And the future? Well that's just too frightening to contemplate. All that's left is the present. A counsellor I saw suggested this might be something else to hold onto in the chaos. "But the present holds pain," I told her when she first suggested this more mindful approach. She nodded and offered a mantra from a wise woman called Kristin Neff: *This is a moment of pain. Pain is a part of life. I wish myself peace.* I held onto these words like a lifeline in those earliest days. Acknowledging and feeling pain proved to be more

helpful to me than trying to bury it.

In focusing more intensely on what the present moment held, I began to find small moments of beauty. I find solace now in the simplest things: standing in the bathroom watching my son write "I love you" on the steamy shower screen, or curling up in bed beside my daughter and listening to her breathe. I notice birds and clouds and sunlight falling through leaves in a way I never fully appreciated before. And when that fails and I am too angry for beauty, I reach for the boxing gloves.

I know now that the pain will never end, because the love I hold for Matt will never end. Both circle back endlessly. There is no joy now without a shadow of bittersweet sorrow, but I experience my feelings more fully; as if a dial has been turned and my emotions amplified — the good and the bad. All is transient and, yes, life is chaotic and fragile, but in my stronger moments I know such pain is a small price to pay for such love. I would not un-wish my life with Matt to not feel this way now.

AS I WRITE THIS, the children and I prepare for the first anniversary of Matt's death and I find myself wondering if it's truly possible to rise phoenix-like from the ashes of our old life. Some days I miss Matt so much I can barely breathe. Other days I feel the first stirrings of hope ruffling my feathers. My heart is shattered, but slowly pieces reform, a mixed-up jigsaw puzzle of a heart; battered, bruised, but still capable of loving fiercely and perhaps a little more capable of letting go. And no matter how dark or wakeful the nights sometimes seem, I know the sun eventually rises. The kids wake and demand their breakfast. We complete the early-morning wrestle of clothes and shoes and lunchboxes and walk through the park to school, sunlight falling through the trees and brown leaves curling to the ground. Some days I hear those familiar words echo again, but they are no longer a roar, instead a song nestling in my heart, or a fire warming my belly. We are all going to die. I know it as a fundamental truth, but I also know now that I want to live again before I do.



FURLA

SYDNEY: Shop 3019/A Level 3, Westfield Sydney, 188 Pitt St SYDNEY: Shop 3076, Westfield Bondi Junction, 500 Oxford St, Bondi Junction SYDNEY: Shop G050A, Chatswood Chase, 345 Victoria Avenue MELBOURNE: Shop G-013, Emporium Melbourne, 269-321 Lonsdale St

FURLA.COM







'm writing this in a shared office space precisely six doors from my home in Sydney's inner west. As a freelancer, there are some weeks when this is quite literally the furthest I stray from my lounge room — and I only do that in order to claw out a few moments of face-to-face human interaction and press pause on the spirited conversations I conduct with my own reflection. On an unusually lively day, I might make it as far as the drycleaners on the main street a further 20 metres away (only for my husband's business shirts; my wardrobe consists almost entirely of leggings and slippers, upgraded to Nikes for Sunday best). Other than that, home, for me, is not so much my castle as my universe.

My situation (you can say it, I'm kind of a shut-in) is perhaps at the extreme end of things. But lately, others are coming to the decidedly low-key party. It's part of a phenomenon known as FOGO — Fear of Going Out — and it's an antidote to the exhaustion of the past few years of FOMO — Fear of Missing Out. And trust me, once you get the taste for cashmere sleep socks instead of fringed festivalwear, and house-renovation shows instead of house parties, you'll be on board too. Here *thumps cushion*. Sit. Tea?

In April, New York magazine journalist Alexis Swerdloff anointed herself the unofficial patron saint of FOGO after confessing she was actually rather pleased to be missing

out on the self-conscious peacocking that is the Coachella music festival. "I have an active non-desire to attend the mass-Instagrammed events that clog up all my social-media feeds for several-week-long intervals throughout the year," she wrote. That same month, US Harper's BAZAAR executive editor Laura Brown tweeted: "Staying in is the new out. At least that's what I'm telling myself" - followed by a flurry of extremely knowledgeable missives about the latest plot lines of Game of Thrones. Lena Dunham beat them both to the observation a full year earlier when she tweeted,"Whatever the opposite of FOMO is, that's what I have about Coachella."

Of course, Swerdloff admitted that, at 32, she probably would have been putting the brakes on her most vigorous revelling soon enough anyway, but FOGO is about more than natural geriatric sedateness. The real issue, she says, is that must-do events such as Coachella - or South by Southwest or Glastonbury or Burning Man or even the global fashion weeks — "have become such things". It's about the sponsorship. The collaborations. The after-party hosted by McDonald's. And overwhelmingly, it's more about saying — and showing — that you were there, rather than participation.

That's right, social media, you vain, preening princess the finger of blame points squarely at you, yet again. You forced FOMO onto us a few years back - particularly when you came up with Instagram and we all sat at home reflexively thumbing our feeds and wondering miserably whether it was even worth our energy buying nice clothes unless we had a fashion blog upon which to parade them — and now we're holding you responsible

for FOGO, too. You've killed the magic. You've exposed us to so much wonder and beauty and perfection and shameless humblebragging that we've gone numb. We're the restaurant critic who's gorged herself so thoroughly on laboured truffled seascapes served on planks of kelp-cured gingko wood that we're desperate for a bowl of homemade spag bol.

It's hard to find anything at any of these big events that surprises or excites anymore. Pre-social media saturation, spotting a celebrity in the wilderness felt organic, like you'd invited all the children from your kid's Year 2 class to a birthday party only to discover one of the mums was Nicole Kidman. That iconic image of Kate Moss in a pair of gumboots and short shorts at Glastonbury in 2005 felt natural and candid and messily cool. It was transportive — and transformative — because you didn't have to look at her 5000 times, regrammed, retweeted, analysed, pulled apart. Ten years later and apparently Kate's Glastonbury visit this year included setting up a twee little jam stall. I imagine she hardly sold any jam on account of potential customers not being able to penetrate the phalanx of Instagrammers posing in front of it for selfies, destined to be regurgitated into nextmorning regrams sporting the strained humblebrag #aboutlastnight. It all suddenly feels just slightly too polished and forced and un-fascinating.

Social media has also rather neatly tricked us into

thinking we've seen people when we haven't, negating the need to share faceto-face time at all. Why bother seeing your friends when you've spent most of your day trading witty bon mots with them in the digital world? Besides, the interior of your own home is much more easily Instagrammable than the unpredictable wider world, which is always woefully short of a Cath Kidston floral backdrop or a grey marble benchtop when you need one.

Beyond social media, there's other evidence to suggest that 2015 marks the beginning of a new era of FOGO. Fashion's seemingly permanent obsession

with simple flat shoes and the deceptively named "sportluxe" trend are contributing, if not causative, factors in our desire to stay indoors. As much as we may buy our Stella McCartney leggings and The Upside tanks with the healthful intention of running them ragged at the gym, we all know that "on the couch with a peppermint tea and a bowl of M&M's" is the true spiritual home of comfy activewear. In a world where Net-a-Sporter ranks higher in our search histories than Net-a-Porter, getting "dressed up" feels like you're trying too hard — and it's not long before you realise that if you don't get dressed up, you can't really go anywhere that requires dressing up.

Of course, like Swerdloff, I'm conscious that, at 36, my views quite possibly only reflect those of a cantankerous Gen X. I don't know if, were I 10 years younger, I'd be too busy choosing the right filter for the photos of my latest Burning Man epiphany to wonder if people aren't going out that much anymore. But I don't care. I have to make the 15-metre journey home. Grand Designs is on.

"Once you get the taste for cashmere sleep socks instead of fringed festivalwear. you'll be on board too."

REWRITE YOUR MORNING RITUAL WITH THE NESPRESSO GRANDS CRUS RANGE.

The best news in the morning comes from *Nespresso*. Whether you wish to wake up gently or with full intensity, choose from our range of 23 Grands Crus to enhance your morning experience.

www.nespresso.com



NESPRESSO. What else? SYDNEY Westfield Sydney • 188 Pitt Street • Level 3 • +61 2 8246 9195 • sydney@freywille.com MELBOURNE Emporium Melbourne • 287 Lonsdale Street • G33 • +61 3 8609 8168 • melbourne@freywille.com



PURE ART

HOMMAGE À CLAUDE MONET





COSTUME NATIONAL

Where are the world's chicest women,

and what sets them apart? Here,

BAZAAR's map of the fashion stars

ling correspondent, top fashion editor Suzy Menkes took me to lunch and over grilled sole and white wine imparted some of the most insightful counsel I have ever received. "Paris," she said, "will teach you how to be a woman." At the time I had no idea what she was talking about. But soon I learnt. In dress there were basic rules: wear sombre neutral tones such as black, beige and navy, accessorised with bold belts, good jewellery and scarfs. Always wear matching lingerie, in silk and lace, black or colours, even under jeans and T-shirts. One must consider the entire silhouette at all times, including feet, with regular pedicures (in shell pink or red only) and excellent shoes. French women wear beautiful — and I mean beautiful - shoes no matter the weather or the circum-

stances. Rubber thongs? Are you out of your mind?

I learnt the importance of being soignée, or pampered, usually at day spas and as covertly as possible. French women never share beauty secrets or shopping addresses with anyone — not friends, and certainly not men. No, men should simply revel in the seduction. Manicures are de rigueur, again only in pale roses and deep reds, with nails clipped short. The "French" manicure with white tips? Wholly American. Expert haircuts are essential, but they must be low-maintenance (blow-dries look too polished) and makeup should be kept to a minimum: eyebrows brushed, swoosh of mascara, smudge of light lipstick. French women allow their natural beauty to come through; imperfections, it is thought, are what make you you.

CORBIS IMAGES; GETTY IMAGES





But there was more to it than all that — a certain something I was lacking, a je ne sais quoi that Parisiennes such as Betty Catroux and Inès de La Fressange exuded even when they were in their twenties. I finally found the answer in Edith Wharton's French Ways and Their Meaning: "The French woman is more grown-up," she wrote. I was raised in the US, where youth is prized, so this was an epiphany to me. And the more I watched French women, the more I understood. They are confident and sensual. They are elegant and alluring. They are cultivated and they speak their minds. They are extremely demanding — exigence is highly valued — yet always gracious. When they step out of their homes, they are the embodiment of unstudied, effortless, top-to-toe ravishing perfection. In other words, they are women. - Dana Thomas

THE Americans

When the Washington Post critic Jonathan Yardley slammed William Stadiem's nutty social history Jet Set in a review last summer, he also took aim at its unwitting subjects. They were a "motley collection of occasionally beautiful but invariably contemptible men and women,"Yardley wrote, strafing both book and the early jetsetters with high Puritan contumely.

Back in their day, Yardley added, this apparently benighted bunch fluttered around the world in quest of "expensive if evanescent pleasure" — as if that were somehow a problem. What the critic neglected to mention was how very good these contemptible types looked while seeking their evanescent pleasures. That, perhaps, was their greater sin.

It's easy now to forget that, in the days before Pan Am introduced the Boeing 707 and with it easy transatlantic travel, people on either side of the ocean tended to attire themselves with regional, national and often chauvinistic specificity. The French, according to a code no less rigid for being unwritten,



considered an armour of chic the ultimate goal of self-presentation. Ditto the Italians, who added to the formula for fare una

Americans, as we all know, historically dressed, by and large, as if planning to mow the lawn. Or they did until routine air travel reduced the physical and stylistic gulf between Old and New Worlds, exposing Europe to American habits of casual, athletic dressing, and America to European style clichés such as cashmere

While it took the Europeans another few decades to fully embrace the American sportswear idiom (see, please: Berluti's \$1000 sneakers), Americans were quick to rejig their own taste with markers of style as constituted by foreign cultures. Perhaps, though, by "Americans" in this instance one really means New Yorkers. And perhaps instead of "New Yorkers" one

Radziwill has always been a signal example of the hybrid style eventually formalised under the term "high-low dressing". Was she the first American woman to wear sleek trouser suits of shantung silk, cashmere cardigans over evening dresses, suede jeans with driving shoes, sun-streaked hair tied up in a patterned silk head scarf? She was not. Yet few members of her jetsetting clique made a better show of fusing European style cues with Yankee practicality to conjure a look — sleekly efficient, unpretentious, almost offhand in its elegance — that reads as distinctly American. And fewer still have proved anywhere near as durable a magnet for both the camera lens and the sharply appraising gaze of designers, many of whom still scour Ms Radziwill's back pages for what we might politely call inspiration. - Guy Trebay



Australians are an outward-looking bunch. It's a disposition women have worn on their sleeves (and shoulders) for centuries, from Chinese silk shawls and surcoats — must-haves introduced by Chinese-Australians in the late 1800s and early 1900s — to the early adoption of Christian Dior's New Look in 1947. Today, Australians' ferocious appetite for online shopping knows no bounds.

Which isn't to say our look is entirely dictated by international fashion whims. Akubras, Driza-Bones, thongs, long socks worn with safari suits (eek), not to mention a proud egalitarian racing history in which the Myer Fashions on the Field winner is just as likely to come from the public lawn as the members' stand, are all uniquely Australian. It's this pragmatic attitude towards dress that sometimes mystifies those in the northern hemisphere.

"I remember 30 years ago I came for the first time and people were dressed very casually. And I said, 'The people are so beautiful, maybe they don't need to have luxury.' But I was wrong," Dior chief executive Sidney Toledano told The Australian Financial Review when the brand finally opened a freestanding store in Sydney, in 2013. There's certainly something to the theory that our breathtaking scenery and idyllic weather means Aussies don't feel the need to be too decorative sartorially. Head down to Bondi, Cottesloe or Noosa beaches on any given day and you'll

see more black bassike tees and Dion Lee LBDs, white Jac+Jack cashmere and Levi's denim (a stark contrast to those blue skies and sparkling turquoise water) than you will violent colour. But, as Toledeno discovered, a closer look at Australian fashion reveals a penchant for new-season Givenchy or Céline bags, Marni sandals and Gianvito Rossi heels.

There is also plenty of whimsy to be found when the time and place call for it. Jenny Kee, Linda Jackson, textile queen Florence Broadhurst and Romance Was Born's Anna Plunkett are all evidence of that. Australians aren't afraid of a statement come Spring Racing season either. According to milliner Philip Treacy, we invented the term "fascinator" (the shame), and he'd know, because the stylish Melbourne set can't get enough of his anything-but-fascinators on Cup Day. Ditto vibrantly embroidered Erdem and Peter Pilotto dresses and offbeat Mary Katrantzou prints. Yet however fantastical these creations might be, even the most stylish Australian woman attending "the race that stops a nation" knows her outfit and shoe choices must be comfortable enough to withstand the ride home on the packed Flemington Racecourse train. It's that or risk becoming one of the many racegoers who publicly surrender their heels for a pair of Havaianas. - Clare Maclean







MARCCAIN

Marc Cain Collections





ecently, something I'd been dreading for years happened: I gave my 21-yearold daughter my black leather J Brand skinnies. For good.

This startlingly philanthropic gesture came about after something that should have been even more traumatic (but wasn't really) had come to pass. My husband uttered the dreaded words: "old," "those," "you," "for," "too," "are," and not necessarily in that order. When I say traumatic, being told that tight leather leggings have become unbecoming is clearly on the broken-nail end of the disastrous-experiences spectrum. But still. One morning (a while back now, but these wounds take time to heal) my friend Fiona, the wife of a well-known film and theatre producer, wafted downstairs in her favourite orange maharishi combat pants. The well-known film and theatre producer took one look and said, "No." She was 34. But he was right.

Realising that you're about to eliminate a treasured piece from your life forever — or, rather, that it's about to eliminate you — is not nothing. But that's fashion. And if you use it correctly (instead of getting used by it), you're constantly assessing the situation or, more specifically, your situation. This is about you. Can you wear that shape? Does that colour do anything for you? Are florals your enemy?

Right this minute, for instance, your 20-year-old niece is probably fretting that spring's flowery onslaught may be too prissy for her goth-lite ward-robe. Your thirtysomething cousin is wondering whether sprigs will cut it with her A.P.C. and Acne office uniform. The smoking 40-year-old with the Gwynnie-toned bod fears that a floral, however pretty, can never be sexy. The 50-year-old, raised on Gloria Steinem and Betty Friedan, isn't letting *Little House on the Prairie* blossoms anywhere near her body, no sirree.

Whatever your age, looking stylish requires repeated calibration of nuances and a degree of letting go. The point is to see letting go not as a loss but as a process of streamlining and replacement. To paraphrase Roger Sterling from *Mad Men*, "Every time God closes a door, he opens a dress." Or at least a new dress option.

As it happens, a slew of this season's top trends contains any-age ideas: suede, as seen at Tod's (more flattering to more mature complexions than leather), coloured leather (more flattering on older complexions than black leather), bucket bags (which are adorable on everyone), and a gorgeous array of blues, A-line skirts and wide-and-wider pants (from Isa Arfen and friends). Even those florals I mentioned can be worn at any stage. Note, though, that the older you get, the bigger and bolder the blooms — and all patterns, for that matter — should be.

But the opposite is true with animal prints, for which the adage "Less is more" has never been truer. By all means, do the zebra onesie when you're 23, but at 60 you'd be wiser to contain your animal urges in a skirt or a clutch. Indeed, the older you get, the less you can do prim, girlish, preppy and cute, and the more you can do defined, striking, architectural and

ASON IT OYD-FVANS: GETTY IMAGES

subtle. Out with shiny (unless it's bags or shoes), and in with glossy. Away with fussy complications; in with the kind of clever, unobtrusive accoutrements that make all the difference. Pay close attention to the way women like Robin Wright, Julianne Moore and Kristin Scott Thomas dress. And revel in the moment when you can justify shopping for labels such as Céline, Calvin Klein, Jil Sander and The Row — because not all sweaters are created equal. The Perfect Length (not too long, not Rihanna short), with the just-tantalising-enough neckline, is more than worth the extra zero.

Maybe another key to getting it right at every age — as Annabel Hodin, a personal stylist and former model, believes — is that the basis of style is an understanding of not only who you are but also the kind of woman you want to project. "Don't ever try to compete with a younger woman on the age proposition," she says. "Why would you want to when you can outrun them by looking sleeker, more stylish and generally better dressed?"

For Hodin — and every chic woman I've ever spoken to — stylish is about getting the basics absolutely, irrefutably right. But it's also understanding the currency of a hot label or accessory. It's about clocking that flares are in but going only as wide as suits you. As for those basics, the devil is in the details — I'm thinking the sizeable patch pockets (see Tome) that encourage a youthful nonchalance no matter how formal the style. The three-quarter sleeves on a short, flared dress by

Dolce & Gabbana, which are somehow much more playful than full-length ones. The contrast trim that takes a J. Crew turtleneck from staple to statement. Or the slightly raised waist on a pair of forget-me-not Miu Miu pants that make your legs look yards longer than skinny hipsters ever could ... These are the added extras you should be thinking about as you progress gracefully through your decades.

Did someone say fringe? Only the entire runway fraternity. It practically turned fashion month into a rodeo this past February and March, and let me tell you, fringe does not always travel — geographically or chronologically. Some women love it. If



I Crew's

Jenna Lyons.

Right: actor

Jennifer

Connelly.

HARPERSBAZAAR.COM.AU August 2015

"Fringe does not always travel geographically or chronologically. Some women love it. If they happen to be named Dolly Parton, more power to them."

they happen to be named Dolly Parton, more power to them. Let them wear fringe till they croak. Subtract fringe from Dolly and her molecular makeup would be missing something. The rest of us? Confine it to shoes or a purse. But first, try feathers instead. Paula Cademartori's feather-trimmed mini bag is a joyous place to start. Then you can graduate to the feathery pieces from Lanvin and Michael Kors. They'll give you the same fluttery drama in a softer, more elegant way.

"Funnily enough, the older I get," says fortysomething Sarah Curran, managing director of luxury shopping e-tailer Very Exclusive, "the more important having the perfect piece that sums up the season becomes. My look - Breton tops, navy pants, Saint Laurent bag and Manolo stilettos — is so classic, one on-trend piece stops me from falling in a rut." Right now she's eyeing Christian Louboutin's yellow Pigalle pumps (to make her denim pop) and a pair of white Reiss culottes (poised to heat up her repertoire of blazers and blouses).

As Hodin likes to say, there's always a way to replace what you think you're eliminating. "You might decide it's time to stop wearing tight, revealing clothes — and it probably is. But you can still wear slim silhouettes and show some flesh," she asserts. She recommends the collarbones, wrists and back of the neck as lifelong candidates for display. "All the places you'd wear perfume and would like to be kissed. It's about being adored, not ravaged." That's ageless fashion.

Lisa Armstrong is fashion director of The Telegraph, telegraph.co.uk.







STILL LIFE: ANTONIO BARRELLA; PABLO MARTIN; FABIO PIANIGIANI. STYLED BY CAROLINE TRAN. ALL PRICES APPROXIMATE. SEE BUYLINES FOR DETAILS AND STOCKISTS













STRIKINGLY beautiful DIAMONDS

TYCOONCUT.COM.AU
STOCKISTS & ENQUIRIES 1300 660 350









The Top Loader that thinks it's a Front Loader





With the new LG SmartWasher Top Loaders, you can now experience the convenience of a Top Loader, with features usually associated with Front Loaders. The LG SmartWasher uses a combination of 6 motions, based on hand-washing movements to provide an outstanding wash, whilst caring for your clothes. It also features an on-board heater* to help remove common household allergens and stubborn stains.

LG SmartWasher: Innovation for a better life





bit harder to find. Now Distenfeld, known for her fantastic style, is sharing the love worldwide with an edit of her range available on a new e-commerce site. Choose from a selection of Nathalie Trad and Anndra Neen clutches, Maiyet handbags, Laurence Dacade boots and Narciso Rodriguez heels. fivestoryny.com.

> PALETTE **PLEASER**

28008/ 1039 6901/ 18000 Pages \$ 1039 6901/ 18000 Introducing Longchamp's new triple threat: Le Pliage Héritage Tricolore. The cross-body strap will make for a convenient addition to your bag collection, the size is just big enough to fit all of life's essentials and the three different colourways (each featuring three shades) mean you can have your cake and eat it, too.

Ceremony was inspired by the director Spike Jonze. What was it like collaborating with him? HL: It was probably one of the most personal endeavours we've ever worked on. We were allowed to go into Spike's photo archives and sort through his images to tell a story. We'd already seen some of them because they were published in magazines or he shared them with us, but this was a really in-depth look at 20 years of someone's life. Much of the content we looked at was from the '90s, so it was kind of hard to escape, but it was more the attitude of that decade that we were after in our collection. Carol Lim: Obviously, we grew up during that period, and there was this ease and laidback approach we really liked seeing. I think that was the starting point for us — how do we capture that? We love that feeling. HB:Your show for Kenzo this season was filled with colourful prints, interesting shapes and dancing holographic trees. Where did all that come from? CL: I think it was this idea of community — of

arper's BAZAAR: You guys

always seem to have your

fingers on the pulse of what's

exciting in fashion. How do

you approach the creative parts of your job?

Humberto Leon: We always try to tell a story

through what we do and to approach

everything both as the viewer and as the

consumer. Culture is a big part of what we

do, and we always refer back to it. We're inspired by all kinds of things — food, art, film, movies, TV — whether it's an older movie like Coming to America or a new show

HB: The A/W collection for Opening

like Transparent. We like to explore.

making it about a group of women and their relationship and how they live. When you look at the brand, that idea was really present with [founder] Kenzo Takada. When you look at our presentation, with the prints and the techniques and even the setting and choreography of what we imagined with the abstract trees that were moving, these were the things that led to the creation of it. HB: How is designing for Kenzo similar to

your work at Opening Ceremony?

HL: Well, Kenzo himself had a store when he first started, so he was a retailer to begin with, just like we are. But the main difference is that Opening Ceremony represents us, and with Kenzo we've brought some things to the brand that weren't there before. We've brought a digital platform and a different idea of community, and a lot of that comes from what we've developed at Opening Ceremony.

HB: Which labels excite you now?

HL: Marques'Almeida is great, as is Craig Green, and there's this LA denim line called 69 that's amazing.



GEORG JENSEN

ESTABLISHED 1904



THE FUSION COLLECTION

SYDNEY MELBOURNE BRISBANE PERTH ADELAIDE

GEORGJENSEN.COM

FABII ()TS

From politicians to artists and digital trailblazers, the women on these pages are as diverse

as they are inspiring. Here, in association with $GEORG\ JENSEN$, we celebrate them







"I sometimes get

a little teary-eyed when

I step back and look

at what I've achieved

so far. "- CJ HENDRY

ISABELLA MANFREDI 27, singer, The Preatures

"I really like my age because it's around the age that singers Debbie Harry and Patti Smith rose to fame. Twenty-seven can be either the year of downfall or the year of transcendence, because so much about the industry I'm in celebrates youth but also exploits youth. I always thought I'd be someone who would do great things at a very young age because I was quite precocious, but falling into music I had to start all over again.

"We started the band when I was 20, but I'm thankful for coming into the public eye later, because I have a much stronger sense of who I am and what I have to say. I'd previously been writing, reading and always into poetry, and I wanted a career in academia. So when I met the boys, I didn't

know anything about being in a band. I had to fall in with them and that secret language of men and musicians, which can be very exclusive and alienating. But I think they appreciated what I brought to the band, which was ideas and songs, and we've managed to make it last.

"Last year we released our first album, *Blue Planet Eyes*, and toured Europe and America. *Blue Planet Eyes* is a beautiful record but it came from a really difficult point in the band because there was a lot of shit going down. Basically, an ultimatum was put to us that if I didn't front the band,

then that was it. Up until then, Gideon [Bensen] and I had been sharing vocals. It was really tough because I didn't feel supported. No one wants to talk about that stuff, and I was pushed into that role very quickly. That was very difficult for me to deal with and I started to crumble a little bit under the pressure. In the end, I got through it by saying to myself, 'It doesn't need to be perfect, it just needs to happen.'

"I think it's good for any artist to have people around you who test your convictions. It's a constant push and pull of opinions and you have to have the courage to take risks. I started last year just thinking, 'Whatever happens, I'm just going to put one foot in front of the other and keep going.' The boys are now really supportive and we have come through stronger and a really different band. They're like family to me."

STEPHANIE GILMORE 27, professional surfer

Stephanie Gilmore began surfing at the age of 10 and won her first world championship at 19. In the next few years, the Australian surfer went on to dominate the sport, claiming a further three consecutive world titles in an achievement no other male or female surfer has equalled.

But a brutal attack almost wiped out Gilmore at the top of her game. In 2010, she was bashed with a metal bar while on the way home to her Coolangatta, Queensland, apartment. Doctors said she would have to stay out of the water for seven weeks, and the incident left her feeling vulnerable and terrified. "It knocked the happiness out of me," Gilmore told the makers of the documentary *Stephanie in the Water*. But just two years later, she had rebuilt her confidence and strength to win her fifth world title in France. Claiming her sixth world title in 2014, in Portugal, further demonstrated there is much more grit, depth and determination to Gilmore than her nickname, "Happy Gilmore", would suggest.

Out of the water, she is a passionate advocate for the disadvantaged and impoverished. Gilmore works with the Coeur de Forêt foundation to improve access to water and sanitation in Senegal; supports World Vision's efforts in Kenya and Ethiopia; and regularly lends her profile to local causes. Gilmore's kindness and single-minded commitment to her goals make her a unique woman of influence in what remains a male-dominated sport.

CJ HENDRY 27, artist

"I've always been a loner and thought it to be a negative aspect of my personality, and I tried really hard to compensate by forcing an extroverted persona," CJ Hendry says. "However, nowadays I crave the solitude and time spent on my own ... I'm very productive when drawing and it allows me to think and relax."

But this solitary commitment to her art has, ironically, won Hendry many new friends in high places, who are fans of her hyper-realistic felt-tip drawings of luxury goods. When the Brisbane-based artist began

sketching accessories from her own collection of Chanel, Givenchy and Saint Laurent, she posted them on Instagram and swiftly garnered a following that included Kanye West, who commissioned her to create a piece featuring his head on a crumpled \$100 bill; and culture and design website The Cool Hunter, which represents the artist

and hosts her sell-out exhibitions. "Ideas are grown from a single and sometimes random source, so you never really know where it is going to come from," she says. "Never rule anything out — you could be sitting waiting for the bus and see something that initiates many hours of brainstorming."

With a waiting list stretching several years for her renditions of scarfs, shoes and handbags, Hendry now has little time on her hands. "I sometimes get a little teary-eyed when I take a step back and look at the path I have chosen and what I have achieved so far."

JOSEPHINE PERRY 21, restaurateur

Josephine Perry didn't much care for food when she was a child. "When I was little, I was the fussiest eater on the planet," she says, laughing. "I was the most difficult child because there were five or six things I really loved, and that was all I'd eat."

It wasn't until the age of 14, when she started working at father Neil Perry's restaurant Spice Temple, that she embraced different ingredients and flavours. "I started having to eat staff meals that pushed me out of my comfort zone," she says. "Loving food has been a recent thing for me, but I keep saying I'm making up for lost time because now it's everything I do."

After stints working in her father's restaurants — including the Burger Project, Rockpool and Rockpool Bar and Grill in Sydney, and Rockpool and Spice Temple in Melbourne — Perry is now opening her own restaurant, Miss French, in Potts Point, Sydney. "We're going to do a modern French bistro style [place]," she says. "A neighbourhood restaurant with really tasty, simple food that's produce-driven; casual and relaxed."

Perry says being in a position to open her own restaurant at the ripe old age of 21 is a reflection of years of hard toil within the Rockpool Group rather than any nepotism. "When I was young, I could only run food and polish cutlery. But then at 16 and 17, I was doing a few shifts on the front desk, and then I worked as a hostess at Rockpool George Street, which was really special for me because it was Dad's flagship," she says.

Opening her own restaurant allows Perry to step out from her father's shadow and try for success on her own terms. "It's hard working with Dad because you'll always be Neil's daughter, not your own person," she says. "This is my way to prove to everyone and myself that I can do it; it's not because of my dad, it's because I've earned it."

JODIE FOX 33, Shoes of Prey founder

Like many women, Jodie Fox often struggled to find the perfect pair of heels. But unlike most, she decided to do something about it by starting her own company devoted to custom-made designs. "I was solving my own problem because I couldn't find shoes I loved," Fox says. "People in my life had challenging foot sizes, too, so I couldn't understand why there wasn't a solution to that as well."

From its beginnings in a lounge room in 2009, Shoes of Prey has grown to employ more than 75 staff in offices around the world. Shoppers have designed millions of pairs of shoes in myriad unique size and colour combinations as part of the concept that hit multimillion-dollar revenues in less than two years due to Fox's fearless and original approach to business.

"The biggest thing I've learnt is to do everything before you are ready, because while there is a real advantage to planning, if you just take action you'll learn so much along the way," she says.

Shoes of Prey now comprises English, French, German, Spanish

and Japanese language e-tail sites and two stores in Sydney, and is expanding its American offline presence in Nordstrom department stores.

It's still the quest for the perfect pair of heels or flats that drives Fox and the company every day. "The inspiration comes from that moment when a person just lights up at the realisation they've had a creative hand in making something they can wear to express their personality," Fox says. "It's about taking ownership of those personal passions and bringing those visions to life."

BIANCA SPENDER 38, fashion designer

"I'm finding a balance. Learning to listen to my instincts. Finding confidence in my own vision," Bianca Spender says.

The designer has come a long way since she launched her label in 2007 and was best known as the daughter of Australian fashion icon Carla Zampatti. These days, Spender is a formidable fashion force in her own right, as her swoonworthy show at Mercedes-Benz Fashion Week Australia in April so ably demonstrated. Inspired by ballet dancers, the range — which juxtaposed highly feminine silhouettes with modern details including slashed fabrics and razor-sharp pleating — revealed a designer at the top of her game.

"Fashion is in my blood, but I have a strong desire to make my own mark," Spender says. "My mother is both my strongest supporter and my greatest critic!"

The mother of two often takes inspiration from nature, art and human interactions in her career, which came about more through following her heart than her head."I studied finance and marketing at university with no intention of embarking on a life in fashion," Spender says. "But when it came to getting a job, I found commerce less inspiring, and realised I wanted a more creative career."

The secret to success, according to Spender, is to "be true to yourself" and to "surround yourself with people who make you laugh".

At the end of a long day in the design studio, she enjoys visiting Sydney's Bronte Beach with her children, Dominic, six, and Florian, three, and her environmentalist partner, Sam McGuinness."A swim in the ocean lets your problems wash out with the tide," she says.

SILVIA COLLOCA

37, actor, opera singer, cookbook author, television personality "I try not to label myself. Everyone is made up of so many things, but often you're forced to choose one path, because then it's easier for people to put you in a box.

"Arguably, if I'd chosen between opera singing or acting, I could've had a better career — maybe I could have sung at the Met or won an Oscar — but I wanted to keep doing the two things that made me happy. Then a few years ago, I threw this other thing [cooking] into the mix. But people who knew me well were not surprised, because they knew it was such a massive part of my life. What has been a little unexpected has been the level of success; it's been so fast and I'm still a bit gobsmacked.

"The cooking thing started with a blog. I'd just finished an opera and had a very small baby then, but it turns out that doing an opera right after giving birth isn't such a great idea. I got pneumonia and lost a lot of weight, so my mum said to

> take some time off and enjoy the baby, and my husband [actor Richard Roxburgh] said the same thing. But I was anxious to do stuff, so Mum came up with the idea of doing a food blog with all the [Italian] family recipes.

> "The blog gathered readers and then caught the attention of publishers. I didn't seek for it to happen in the way it did, but at one point I had four book offers in one week! Anything that makes you buzz can be part of that magical force that is creativity. I know for a fact that if you have a creative streak in you and don't nurture it, you're not going to be happy."

"I know for a fact that if you have a creative streak in you and don't nurture it, you're not going to be happy."

- Silvia Colloca

LARISSA WATERS 38, deputy leader of the Greens

"The key thing that inspires me is when people fight against all odds and don't give up even though it looks like they're up against all adversity," Larissa Waters says. The Greens deputy takes particular inspiration from her party's former leader Christine Milne and domestic violence campaigner and 2015 Australian of the Year Rosie Batty.

"Christine brought courage, resilience and determination to work every day for 25 years in politics, where she consistently kept working towards what she believed in," Waters says. "I've met Rosie Batty through work we've done on domestic violence in the Senate and she has retained her strength despite a horrific loss and awful circum-

> stances, and found the courage to be an incredibly strong and effective advocate for other women."

> Waters is herself now an inspiring advocate for positive change, with a focus on working towards gender equality in politics and preserving the environment for future generations.

> "As a young woman in politics, I know we're still only at 30 per cent representation," she says. "I have a young girl who's just turned six, and I'd like to see politics as a viable career path for women with children — to normalise that as a safe choice,

rather than have them thinking about putting [having children] off."

Addressing climate change and Australia's biodiversity crisis are also high on her agenda."I take such joy in just observing the beauty of nature and it helps me keep a perspective when things get busy and stressful," she says. "I have an office in parliament with a view to a beautiful tree outside my window, and I look at that and the sky and think, 'This is what's real."

in my blood, but I have a strong desire to make my own mark."

- Bianca Spender





"Carnegie is encouraging

a flexible approach

to work and pushing for

more female employees

in the digital space."

AMBER KEATING 43, lawyer and philanthropist

"It helps me so much to stay curious. It makes my life more interesting and wondrous and it's really hard to be judgemental if you're in that state. You don't miss out on learning something that could be important, so staying curious is probably the best advice I give to myself and also to my children. My primary passion is to be the best mum I can be to my daughter, Avalon, nine, and my son, Slade, seven, and also to be a great partner to John [Symond, founder of Aussie Home Loans]. I have to be passionate about a project, otherwise I won't take it on, and the three things that inspire me are creativity, collaboration and learning.

"I'm passionate about philanthropy and very happy that John's level of passion in that area is so well documented. When it comes to charity, I believe that if you can, you should, and we can, so we should. We're lucky enough to have a house with a specific space in it to be shared

with the community, and that John can use it to promote causes and charities he is interested in. I've been able to share that passion with him.

"Before John and I were together, I was on the Sydney Children's Hospital Silver Committee. I've been on it for five years now and this year we hosted the Silver Party fundraiser at our home and raised more than \$850,000 on the night — a record. Several years ago, I started working with Louis Vuitton to find collaborative and creative

ways to engage with the local community. We think of how we can engage with a sophisticated audience in that realm, such as hosting events with an artist or a poet who isn't purely about fashion. I feel a great affection for the company because it has a history of purposeful luxury and function that is not just gratuitous. It's luxury that makes sense, and that sits well with me. And I love fashion."

MAILE CARNEGIE

45, Google Australia and New Zealand managing director When Maile Carnegie was named Google's managing director in Australia and New Zealand, the appointment seemed a little left of field. Previously managing director of Procter & Gamble in the same region, she was more familiar with beauty and baby products than bits and bytes. But since taking up her post in 2013, she has silenced critics through her innovative approach to business, including encouraging a flexible approach to work and pushing for more female employees in the digital space.

Carnegie has launched Australia's version of the Google Impact Challenge, in which Australian charities and not-forprofits are encouraged to address a social program through

> imaginative use of technology. The four winners each receive \$500,000 cash and support from Google to realise their solution. Carnegie, who pressed for Australia to be included in the first phase of the new global Impact Challenge, has also urged for primary and secondary school children to receive better science education in order for Australia to produce world-class science and technology talents.

In a March 2013 profile, Carnegie told BRW magazine she spent "a lot of nights thinking about how to step up [and] change innovation in Australia". Her best ideas came when exercising, she told the magazine, or when "listening to conflicting or seemingly irreconcilable problems being discussed by a smart, multifunctional team".

ASHER KEDDIE 40, actor

When Asher Keddie walked the Logie Awards red carpet in May, it capped off a remarkable year for the talented actor. On March 1, the Offspring star gave birth to her first child — a son named Valentino — with her artist partner, Vincent Fantauzzo, following the couple's marriage in April a year earlier.

It was a big night for Keddie, as she walked away with the Most Popular Actress trophy for her roles on two Australian television dramas: Party Tricks and the award-winning series Offspring.

Keddie has won the Most Popular Actress prize no less than six times, confirming her status as one of the country's best-loved screen stars.

But while she may be in high demand, the award winner is in no rush to return to work. Her new focus is on motherhood, as she recently told Sydney's The Daily Telegraph: "I really don't want to miss this moment with Val.

I'm really enjoying it and I feel so wrapped up in it that I just know that if I went back to work, I would be miserable. So I'm not going to. Everybody is different, but it feels really important to me to focus on my family at the moment."

ANNIE SPARROW 46, doctor and health activist

After doctor Annie Sparrow signs off from her interview with BAZAAR, she will be awaiting the arrival of Syrian refugees the next day while playing personal physician to her sick husband and seven-year-old son, Toto, "among other things" at home in New York.

There is no such thing as downtime in the life of Sparrow, a healthcare activist fighting to eradicate polio in war-torn Syria. After the disease reappeared there in 2013, she worked tirelessly with the Assistance Coordination Unit — the humanitarian arm of Syria's opposition coalition — to train Syrian doctors to diagnose and treat polio. Her efforts have also assisted a vaccination campaign in Syria that resulted in more than 90 per cent of children in opposition-held parts of the country being inoculated against the illness.

> "Syrians inspire me," she says. "When I'm too tired for words, after a 16-hour day already, and one more doctor wants to meet up at midnight, I want to say, just for once, 'I'm too tired.' But then when we meet up, my own tiredness is dissolved in their stories and willingness to share their lives with me after years of enduring conditions I've never had to face, in the worst war I've known."

> Passionate campaigning by Sparrow, who grew up in suburban Perth and is now a professor of global health at Icahn School of Medicine at Mount Sinai in New York, has been instrumental in securing assistance for Syrians from the United Nations and other aid bodies active in the region.

> "My short-term goal is to endeavour to make life for Syrians still inside Syria, living under this brutal regime, slightly less miser-

able, and to try to engage those around me to see refugees not as damaged human beings living in cardboard boxes, but as human beings, too, who have lost the same things Australians have — such as family members, homes, jobs, opportunities — and who want the same basic human rights we have: the right to education, to vote, to freedom of speech."

life for people in Syria, living under this brutal regime, less miserable.

- Annie Sparrow



GAIL KELLY

59, former chief executive officer of Westpac

When Gail Kelly stepped down as head of Westpac in February, she left a powerful and indelible example for future generations of female business leaders. It's difficult to think of a person who has had a more positive impact on corporate life for women; during her seven-year tenure, Kelly introduced a gender pay gap analysis, more flexible working hours and adjusted paid parental leave to include superannuation. Since the South African-born businesswoman began at Westpac in 2008, at the height of the global financial crisis, the number of women on boards of top 100 ASX-listed companies has slowly grown from 11 per cent to 23 per cent. Her individual efforts and business acumen as one of Australia's most influential bankers found her ranked eighth in the Forbes list of the world's most powerful women in 2010, before she retired this year.

ANNA BLIGH

54, chief executive officer of Young Women's Christian Association (YWCA) NSW, board member of Medibank Private and Bangarra Dance Theatre, former premier of Queensland

"I've always been repelled by injustice, in whatever form it takes. A lot of my life's work has been motivated by a desire to see a more equal world for women and girls and to make the world a fairer and better place.

"I had a lot of adversity in my childhood as the daughter of an alcoholic father. My mother became a single parent when I was a teenager and she brought up four teenagers on her own. While there was a lot of love from my mother, they were not easy years, and I think that experience made me a much stronger and more driven person.

"I had an enormous opportunity to learn and grow as a leader in my political career, and now in the YWCA I have found an organisation where I can use those skills to continue to make a difference. The YWCA is committed to creating a safer world for women and girls, and we work with families, young people and women and communities to achieve that.

"The face of poverty is still very female, and there are still far too many children growing up in what is a prosperous country without a basic quality of life. We run services for women escaping domestic violence and we're currently seeing an average of one woman a week murdered at the hands of their partner.

"During my life, I have learnt more from my failures than my successes. For me, the message out of that is it's important to take risks and try things, because when they don't succeed, you'll learn even more about yourself and how to get back on the horse and keep going."

DEBORAH THOMAS

59, chief executive officer of Ardent Leisure

"Throughout my career I've been encouraged and supported to achieve my potential, and it's very gratifying to see many successful women in Australian media today whose careers I was a part of in their early days," Deborah Thomas says. As one of Australia's longest-serving and most respected magazine editors, she has been instrumental in advancing the careers

of women in publishing and the media over a 20-year career including roles as editor of Cleo and Elle, editor-in-chief of The Australian Women's Weekly (where she spent almost a decade) and as an editorial director of Bauer Media.

The best lesson Thomas has learnt in the industry is "to treat everyone as you would like to be treated yourself. I don't care what someone does or where they are in the pecking order — everyone deserves to be treated with respect, particularly in a business environment."

In March, Thomas's career took a new turn when she announced her retirement from publishing and her appointment as chief executive officer of Ardent Leisure, which owns Dreamworld, WhiteWater World, Kingpin Bowling and Galactic Circus. The shift reflects a desire for new horizons. "I love working for an organisation that sells family fun," she says. "Of course, my son [Oscar, 13] is thrilled that his mum runs a company that owns theme parks and bowling alleys and, I have to say, I also love 'inspecting the assets'."

The role also chimes with her commitment to children's charities including Father Chris Riley's Youth Off The Streets and YWCA NSW. "Where possible, I try to support organisations to help kids and teens get back on track when life goes against them," she says. "It comes back to my passion to help people reach their potential, and it starts with our children."

JACKI WEAVER 68, actor

After more than four decades in show business, Jacki Weaver finally caught Hollywood's attention at the age of 63 in Melbourne crime drama Animal Kingdom, and she's barely had a moment of downtime since.

Weaver has made more than a dozen films since scoring an Oscar nomination for best supporting actress in the 2011 film. There's been Woody Allen's Magic in the Moonlight, opposite Colin Firth; David O. Russell's Silver Linings Playbook, with Bradley Cooper; and Stoker, with Nicole Kidman and Mia Wasikowska.

"I don't have any regrets it [fame] didn't happen to me in my thirties or forties, but I do think I might have

perhaps had more ahead of me," she told The Australian in 2014. "But my manager says I should stop talking like that; it makes me sound like I'm going to die!"

Weaver's upcoming homegrown films include Goldstone and Last Cab to Darwin. "I'm fortunate there's plenty of work for me," she told The Australian. "If I'd come [to Hollywood] earlier, I might've waited 20 years for something good."

CHRISTINE MANFIELD 62, chef and author

"India hits all the buttons for me; it's compelling, challenging and confronting, and it's a country that makes you feel utterly alive. It's different to any other place on Earth. I first went there in the mid-'90s as a guest chef on a cultural exchange program, then when my book Spice came out in 1999, I was approached by a high-end travel company to host trips to India.

"When I take people there, it is just wonderful to watch their reactions to what they're experiencing, because India is not one-dimensional like most people think; it's so much more diverse than tandoori and vindaloo.

"The working title for my new book has always been 'Travelling India', because its express purpose was to be a travel guide on everything from the food and where to sleep to historic monuments and culture.

"I closed my restaurant, Universal, in 2013 and I've been doing some

guest chef pop-ups around the country. This is my third career, because I live by a philosophy of don't die wondering, take up every challenge life offers.

"Travel is such an integral part of the person I've become. It opens your eyes to different realities and gives you a greater sense of compassion and humanity. Travel prevents the tendency to become complacent and myopic, which happens especially on a very large island with a very small population. I've always liked being a small fish jumping into a big pond, so if an opportunity comes up, my advice is to just grab it."

"I've always liked being a small fish in a big pond. If an opportunity comes up, grab it."

- Christine Manfield

PENELOPE SEIDLER 76, architect and philanthropist

In December 2014, Penelope Seidler donated more than \$1 million to the University of NSW to establish the Seidler Chair in the Practice of Architecture. "I'm concerned about architectural education," she says, "and the gift will endow an eminent practising architect to teach while maintaining their practice ... An architect with experience of building is important to students, who I think too often lack practical skills when they graduate."

More than 30 years ago, Seidler's late husband, Harry, was the first visiting professor appointed to UNSW's architecture school. Today, the widow of the renowned modernist architect remains active in the industry, and the arts more broadly, as director of Harry Seidler & Associates and as a member of New York's Museum of Modern Art's International Council and the board for the Biennale of Sydney.

"I'm passionate about 'a fair go for all' and I'm concerned that many of us have become rather complacent about our good fortune — we forget the perilous state of so many people today," she says."We must strive for a better world for all, not just some."

ANNA SCHWARTZ 64, gallerist

"My goal is to hopefully have lived a useful life and to show that a life lived in art is worthwhile," Anna Schwartz says. For more than three decades, she has championed contemporary art, working as a pioneer of the industry in Australia.

As the founder of Anna Schwartz Gallery in Sydney and Melbourne, she boasts a stable of local artists including Mike Parr, Callum Morton, Shaun Gladwell and Emily Floyd. Schwartz also represents international art stars Joseph Kosuth, Antony Gormley and Russian collective AES+F, and helped launch the careers of Jenny Watson, John Nixon and Daniel von Sturmer. It's all part of her mission to take challenging works to a broader audience.

The partner of Morry Schwartz, Melbourne property developer and publisher of The Monthly, The Saturday Paper and the Quarterly Essay, says she is passionately engaged with a broad range of interests. "I'm inspired by innovative ideas and the courage to implement them in any field — in politics, in relationships, in music and in art."





SUBSCRIBE TOHARPER'S BAZAAR

PLUS RECEIVE 6 BONUS ISSUES OF AUSTRALIAN HOUSE & GARDEN.

Australian House & Garden has been guiding home decorators and renovators for more than 65 years. With a commitment to showcasing 100 per cent Australian homes, House & Garden is unique in the homes market.





You'll be getting 16 ISSUES of two of Australia's biggest magazines FOR LESS THAN HALF THE RETAIL PRICE*!

"Savings based on cover price of Harper's BAZAAR \$8.95 and Australian House & Garden \$7.95. For terms and conditions, visit www.magshop.com.au/bazaar/m1508hbm. Please see contents page for location of our Privacy Notice. If you do not want your information provided to any organisation not associated with this offer, please indicate this clearly at time of order or notify the Promoter in writing. Offer valid from July 6, 2015, to August 9, 2015, to Australian residents only. Please allow 4–6 weeks for delivery. The Australian House & Garden bonus issues will be the next six on sale. Subscriptions cannot be split or sent to different recipients.

BAZAR COLLECTION



NEW FACE

This timeless Thomas Sabo bicolour watch sets the standard for feminine elegance. The harmonious hues of stainless steel and rose gold; the stone-set indices on the dial; the fine sunray finish; and the fluted bezel make this watch a classic companion. \$449, thomassabo.com.

FINE DAY

A light day cream that offers instant, non-stop hydration with SPF 15 protection. In clinical trials, hydration improved by more than 50 per cent one hour after application, increasing to more than 80 per cent after 14 days of use. Stop the signs of ageing and reveal smooth, nourished skin. \$49.95, from Priceline and leading pharmacies nationally.



CUT ABOVE

In the early 1900s, Rhodes & Beckett set sail for Egypt in search of the best fabrics so it could make the world's finest-quality shirts. More than 100 years on, that passion for sourcing superior materials and producing outstanding garments remains. rhodesbeckett.com.au.



FASHION SCENTS

Elie Saab Le Parfum is an invitation to all women who love the label to slip a touch of magic and absolute femininity into their lives. It opens the doors to the couturier's universe, and offers a new way of embracing exceptional style. From \$95 (30ml) to \$195 (90ml), exclusive to Myer.



NARCISO

TOP NOTES

Narciso Rodriguez presents a new addition to his feminine fragrance line. The latest scent, Narciso, completes the story of the alchemy of attraction and the art of seduction initiated by Narciso Rodriguez For Her.

Narciso eau de toilette, \$79 (30ml), \$109 (50ml), \$149 (90ml), available at David Jones and Myer.

STONE WORSHIP

Make your friends green with envy ... Ole Lynggaard Copenhagen's exquisite Lotus ring featuring peridot and 18-carat gold is the ultimate accessory. \$2850, olelynggaard.com.



CUP WINNER

Inspired by the sleek design of Nespresso machines, new Nespresso Touch cups were created in collaboration with Berlin-based design duo Geckeler Michels to combine breakthrough design with coffee quality. \$30 for two espresso cups; \$35 for two lungo cups; \$35 for two cappuccino cups; \$35 for two mugs, from Nespresso boutiques and nespresso.com.



WATER BABY

Bulgari unveils Aqua Divina. Inspired by Botticelli's *The Birth of Venus*, an eternal icon of feminine beauty, this sensual fragrance evokes sun-kissed skin emerging from the salty Mediterranean Sea. *Eau de toilette*, \$111 (65ml), from Myer, David Jones and selected independent stores.





STEVEN CHEE, STYLED BY THELMA MCOUILLAN, KITX TOP, \$745, AND SKIRT, \$760. MODEL: EMILY BAKER AT PRISCILLAS MODEL MANAGEMENT, HAIR BY MICHELE MCOUILAN AT M.A.P. HAIR COLOUR BY KATHY GILBERT AT CROWN HAIR; MAKEUP BY LIZ KELSH AT 22 MANAGEMENT. PRICES APPROXIMATE. SEE BUYLINES FOR DETAILS AND STOCKISTS











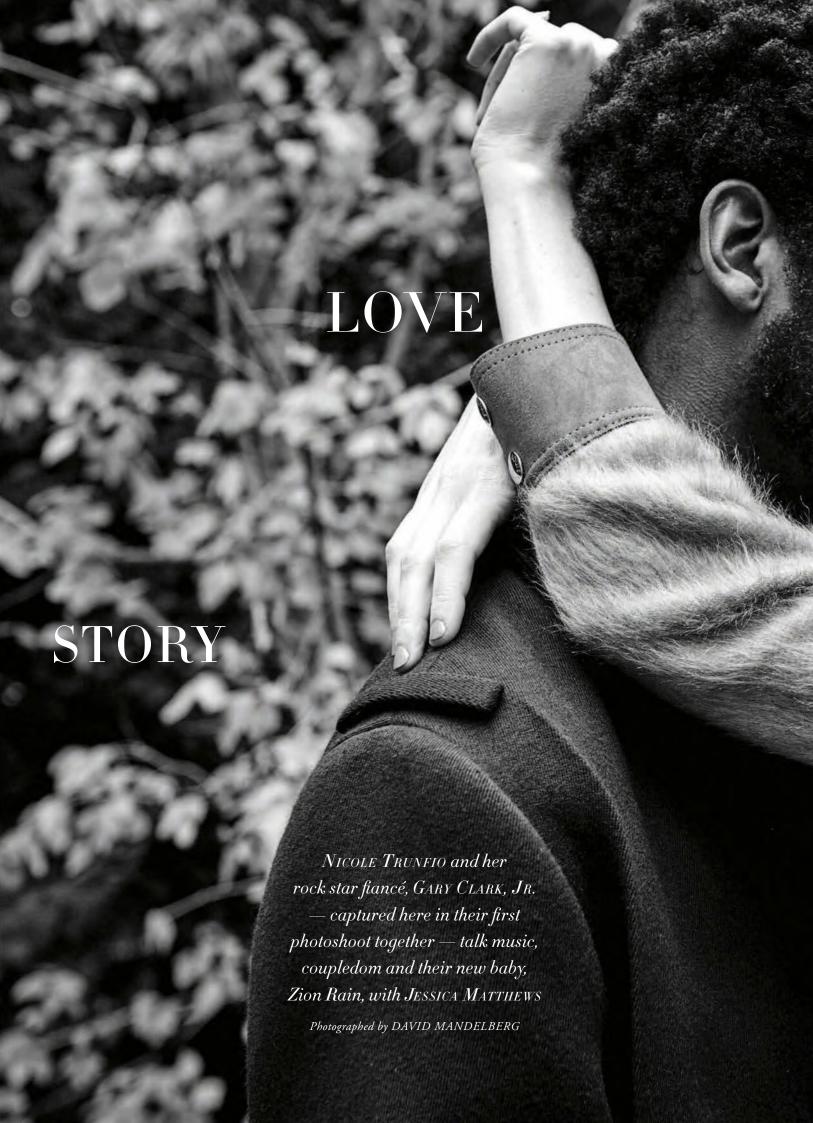




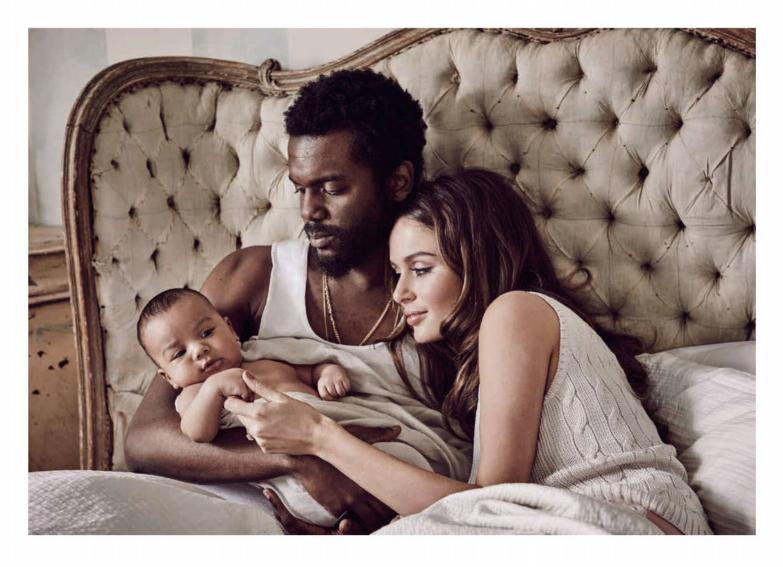












his is not a regular day for Nicole Trunfio and Gary Clark, Jr. For one thing, Clark is out of bed (the Grammy Award-winning musician "usually goes to sleep at, like, 6am", Trunfio says, on account of his show schedule). For another, they're doing their first photoshoot together, which means traipsing around a rambling garden in Sydney while a team of creatives froth their clothes and tousle their hair and hoist large reflective screens to achieve picture-perfect lighting.

The couple's three-month-old son, Zion Rain Clark, is also here. (He got his name because "Zion is heaven on Earth, and when I was in labour it was raining," Trunfio says. "I grew up on a wheat farm — I love the rain.") It's his first time before the camera, as the couple have shielded him from public view until recently.

"I just wanted to enjoy being in our own little bubble for a while," Clark says. "Especially now with Facebook and Instagram and everything ... We didn't have all that when we were kids."

Trunfio adds: "I'm always saying, 'People must think we have a really ugly baby, because we haven't shown his face' [laughs]. But it's kind of the opposite. He's so handsome he would break the internet."

This isn't just the talk of an infatuated new mother. Zion — who has jet-black hair, caramel skin and turquoise blue eyes — really is adorable. He's also a breeze to work with, snoozing through most of the shoot and posing happily for family snaps. Meanwhile, Trunfio multitasks parenting with slipping into pieces from the likes of Louis Vuitton, Chanel and Prada. When she poses for a shot while breastfeeding, it might be the quintessential image of a working mother. "Do you mind if I burp him quickly?" she asks the photographer.

BAZAAR last caught up with the model when she was seven months pregnant and planning a natural birth at home. It turned

out to be harder than she expected. "I think I definitely got challenged by a higher power," she says. "You can't anticipate being in so much pain ... I was like, 'I *need* an epidural! I *need* a hospital!' But I'm so glad I actually stuck it out."

Offers for work tumbled in "straight after I had the baby, but I've felt hesitant to take anything up until now. I've worked really hard for the past 13 years, so I wanted to take a break and enjoy this moment."

Now she has returned to modelling, you'd never know she left. Her body has snapped back into shape thanks to "working hard at the gym", she says. "Personal training has been a huge part of it." A balanced diet (this model isn't afraid of gluten, sugar or fat) has also helped. "I just love to be healthy — not so much for what the industry expects of me, but for my own state of mind. Also, I know that looking after myself is important for being a good mum."

Earlier this year, the family travelled through New Zealand and Australia, where Clark played shows including Bluesfest in Byron Bay. What's the key to surviving a music festival with a newborn? "All you need is diapers and a boob,"Trunfio says with a shrug. She's seen Clark play "zillions of times" but never gets sick of it. "I don't even look at it like, 'That's my man.' The music is just so electrifying."

Clark says he's always conscious of her in the crowd. "Knowing she's seen a thousand shows, I don't want her to get bored, you know? I have to bring my A-game every time."

With the arrival of Zion, keeping the family together has become a priority. "I'm going to be a lot more picky about the jobs I do from now on," Trunfio says. When work does separate the couple, "patience and understanding" keep their relationship strong. "We're both building something, so I think we have respect for each other's careers," she says. "It's about the bigger picture. We try to live in the moment and to enjoy our lives and careers separately. And then when we are together, it's glorious."















The control of the state of the











ON A CHILLY SYDNEY MORNING, the KITX studio is filled with the uplifting strains of Blondie's *Rapture* and a flood of winter sunshine streaming in through panoramic windows high above the old garment district in Surry Hills. Pattern–makers and seamstresses work to the disco funk with a quiet camaraderie and focus as I'm offered coffee and a warm welcome from designer Kit Willow. "It's cold outside, but it's always warm in here," she says with a smile.

The bright scene is a world away from the dark days following the ousting of Willow in 2013 from her eponymous label, which she founded more than a decade earlier. After the Apparel Group acquired a majority share in the business in 2011, Willow found herself dismissed, just two years later, from the brand she had poured her heart and soul into.

"Overnight I lost my business — but it wasn't just losing a business, it was like losing a family and a child," she says. "With that child, you put so much vision and effort and energy into it that it becomes a part of you. Suddenly that was all gone. It makes me want to cry now, actually." Willow pauses for a moment to recompose before continuing.

The designer fell back on her mother, husband and two children — Misia, eight, and Rocco, four — for support as she mourned the loss of her label, and then, just seven days later, began strategising to start a new one. "The shock turned to sorrow, then anger, strength, fight and, finally, a dream," Willow says. "Now the dream has turned into reality."

Two years in the making, KITX launched in January as a design-focused fashion brand with a sustainable philosophy borne of much soul-searching by Willow on the state of the industry. "With all the pain I went through came an unbelievable clarity about what I wanted to do next," she says. "I had a clear vision that I didn't want to just make more clothes the world didn't need. I wanted to create a brand with a true sense of authenticity and a human heart, and I knew my customers were yearning for that too."

A meeting overseas with Jochen Zeitz, Kering director and chairman of its board's sustainable development committee, convinced Willow of fashion's negative impact on the planet. "As a designer, I've always let the fabric tell me where it wants to go, but what I didn't realise is the greatest cost to the environment is from the materials used in fashion," she says. "I left that meeting thinking, 'I know what fashion needs now."

From working with Varanasi weavers to sourcing organic cottons, making bodysuits from recycled plastic, and crafting buttons from spent bullet cases found in Cambodia, every element of the label has been designed to have a positive effect. "It's about much more than just creating clothes out of a self-serving passion," Willow says.

But don't call it a "hippie hemp brand", she says. "It's sensual, designoriented fashion that people will want to wear." Sustainable clothing can
still come with a stigma, but Willow insists KITX is a fashion-forward
brand that just happens to work with ethical suppliers. "It doesn't sit next
to sustainable brands at all. When I was showing in Paris recently, people
were responding to it as a global brand. Our customer is the same customer
who buys Isabel Marant and Céline, or a brand in Australia like bassike. She
wants to look beautiful, but she also knows authenticity when she feels it."

Try on one of KITX's whisper-soft silk georgette blouses or breezy cotton shirtdresses that tie at the waist and you immediately understand the sense of fashionable ease she is striving for. The designer's signatures are still present — including corsetry, draping and meticulous tailoring — but this time around they have been relaxed and softened in line with Willow's new commitment to finding beauty in purity and integrity. "I have consciously pulled myself back into simplicity," she says. "But that doesn't mean it's basic; it just means it's made out of a fabric you can move in and feel good about."

And, of course, it wouldn't be Willow without some heart-stopping heels

and accessories. Knee-high and mid-calf gladiator sandals and jewellery made with materials such as reclaimed water buffalo horn and burnished gold are among the covetable accoutrements that round out the offering.

And what of KITX the name? "It stands for kindness, integrity and

And what of KITX the name? "It stands for kindness, integrity and transparency, and X represents the future," Willow explains. "Staying true to that value system is the most important thing."













GUCCI













SLIP DRESS

Designers looked to the boudoir for their eveningwear offerings, presenting slips spliced with contrasting-coloured satin for flapper-worthy looks or light-as-air options in printed chiffon, while Louis Vuitton's take was decidedly noughties — though no less seductive.



MINIMALIST DRESSES

Fashion purists can look to Céline, Victoria Beckham, The Row and Hermès for their new-season updates. Must-haves include body-hugging turtleneck knit dresses in bold or neutral shades and loosely fitting shifts.



BACKGROUND: GETTY IMAGES; RUNWAY: JASON LLOYD-EVANS



The TRENDS







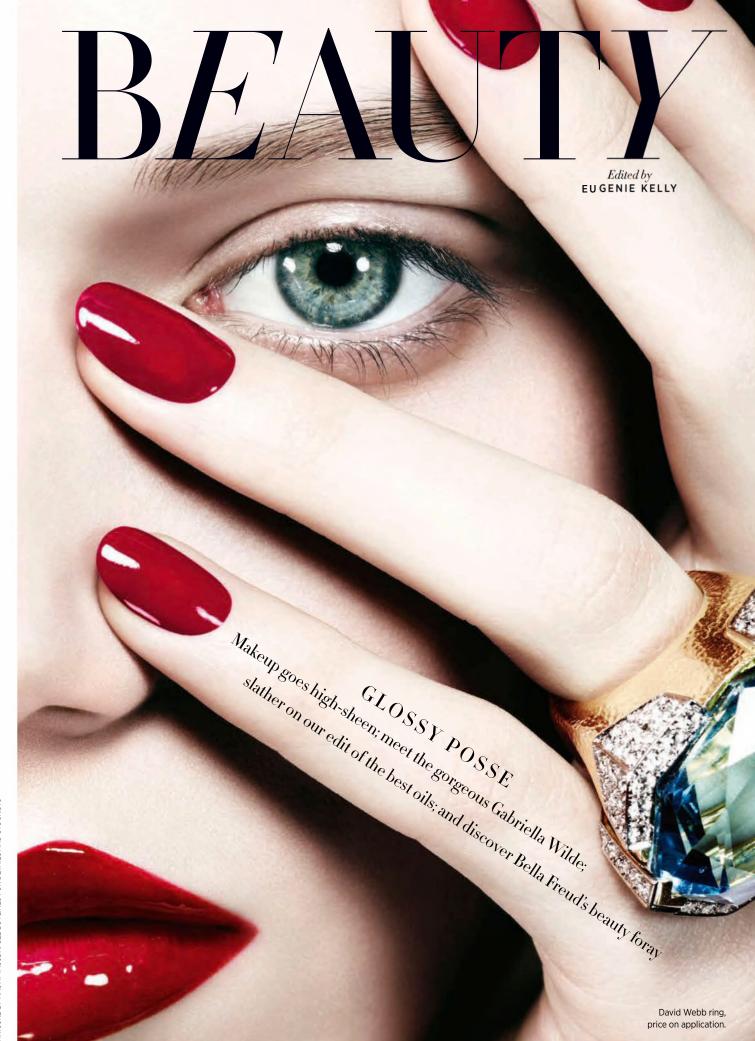
up your features with an illuminating highlighter.



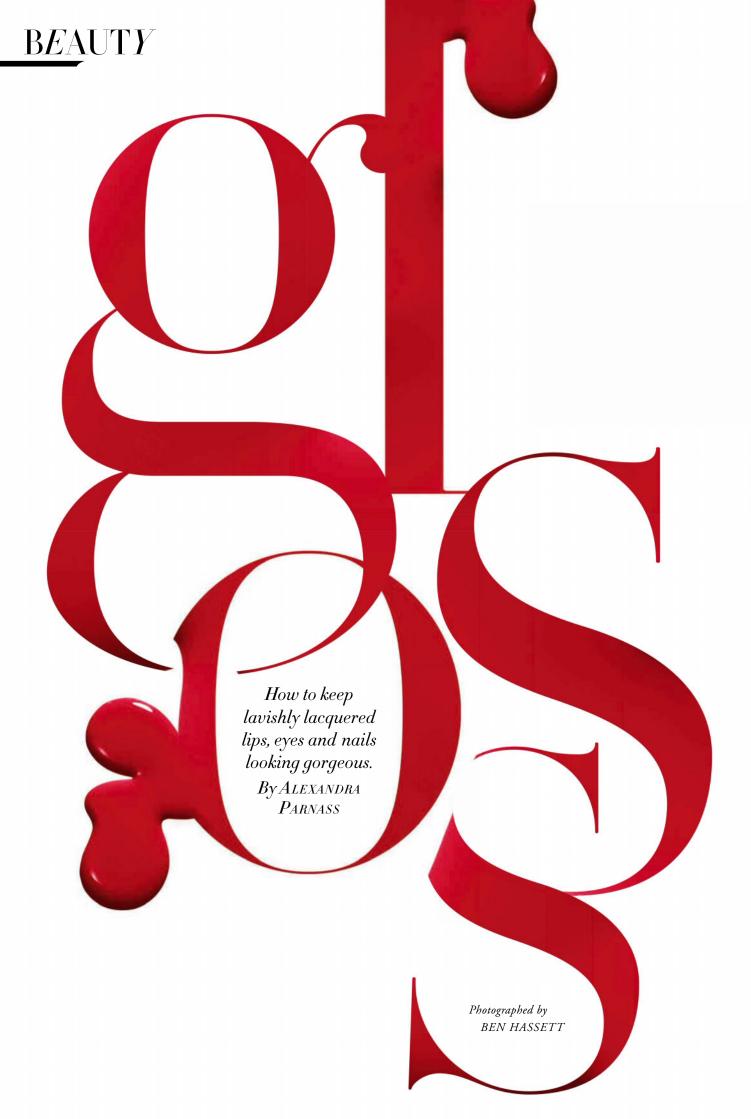


EVERY SHADE. EVERY SKINTONE.

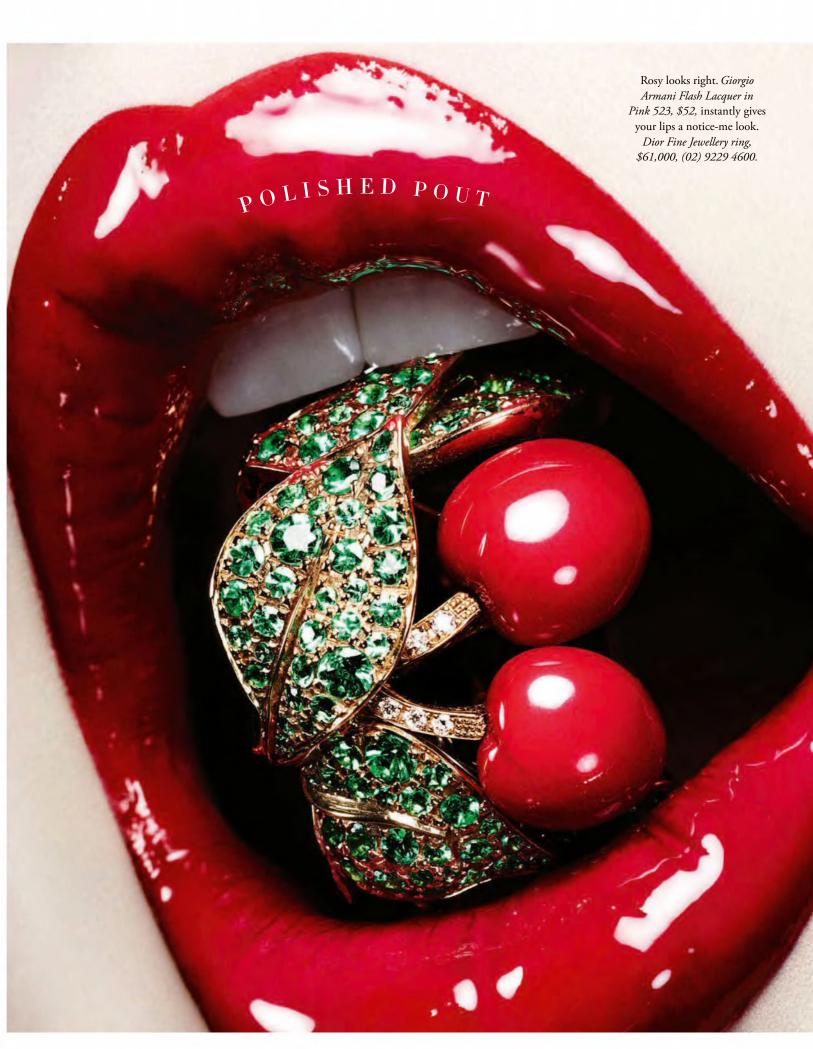
ESTĒE LAUDER



BEN HASSETT, STYLED BY JOANNA HILLMAN, MODEL: TESS HELLFEUER, MAKEUP BY VIOLETTE; MANICURE BY NAOMI YASUDA, SEE BUYLINES FOR DETAILS AND STOCKISTS



STYLED BY JOANNA HILLMAN, MODEL: TESS HELLFEUER, MAKEUP BY VIOLETTE; MANICURE BY NAOMI YASUDA. ALL PRICES APPROXIMATE. SEE BUYLINES FOR DETAILS AND STOCKISTS



BEAUTY



If you put too much gloss on your lid, it's going to make a mess. The solution: always use an eye-shadow primer first.

Try Urban Decay Original Eyeshadow Primer Potion, \$30. To get the shade seen here, dab Vaseline over Maybelline New York

Eye Studio Color Tattoo 24HR Cream Gel Shadow in Painted Purple, \$11.95.





ou'd think a triple-barrelled aristocratic surname would help you skip a few rungs when climbing the career ladder. Problem is, they don't generally roll off the tongue — and when you're talking Hollywood, catchy is the name of the game. Hence one of the first things Brit beauty Gabriella Anstruther-Gough-Calthorpe did when she gave up modelling for acting at the ripe old age of 17 was to whittle that moniker down. Cue the much more mysterious-sounding — pause for dramatic effect — *Wilde*.

Wilde is as blueblooded as they come. Born in Basingstoke, England, she was raised by her property-magnate father (the grandson of a baronet) and former-model mother (previously married to a baronet and descended from an earl). Her half-sister Isabella was the object of Prince William's unrequited affections, while stepsister Cressida Bonas (Prince Harry's on-off girlfriend) continues to keep the tabloids guessing will they/won't they get hitched.

The circles Wilde moved in led to stylist Isabella Blow spotting her as a 14-year-old and convincing her to take part in shoots. "I worked with her a few times and loved her vision and creativity," she tells *BAZAAR*. "In many ways, it was the best introduction to modelling, since Isabella was such a strong individual voice. It was quite informal and I didn't see it as a professional career. But that changed a few years later when, by chance, I met Naomi Campbell at a dinner party thrown by my mother's best friend. It was Naomi who suggested I meet with her agency, and after that I began working a lot more."

Her angelic looks (don't be fooled — she was suspended from school for smuggling in a bottle of vodka) meant clients such as Topshop, Burberry and Abercrombie & Fitch were soon clamouring to book her. But then the acting bug bit, so she ditched her fine art degree at London Art School and instead made *St Trinian's 2:The Legend of Fritton's Gold*, her debut movie. "From a young age I'd wanted to be an artist — [making art] was the only time I ever really stopped thinking. But I loved acting as soon as I tried it; it was just different and a more direct way of expressing myself. In my

art I had always been interested in the depiction of a person, and how one represents them or manipulates them through a painting. But once I had the opportunity to act, it opened up a new way to study and portray different people."

She adds: "As a child, my favourite movie was *Bedknobs and Broomsticks*. I loved that real and imaginary worlds exist together. And when I was a bit older I adored *Doctor Zhivago* — the epic love story, the history. I also thought Julie Christie was magical — she's my beauty icon.

The epitome of elegance and femininity."

Her next role, in 2010, was the Queen's lady-in-waiting Constance Bonacieux in *The Three Musketeers*, opposite Orlando Bloom. But despite clearing \$166 million at the box office, it was panned by critics. Roles in TV shows and short films followed, then came the Kimberly Peirce-directed remake of Stephen King's *Carrie* and the chick-flick 2014 version of *Endless Love*.

A period of time out to have a baby boy, Sasha Blue, was followed a few months later by a September wedding in Liguria to

"I'm a mother first,

her longtime boyfriend, Alan Pownall, lead singer of electro band Pale. It was while holidaying in Provence a few months after that she was given the news of a contract offer from Estée Lauder: the Olympic gold medal of beauty endorsements.

Having a mother who is a former top model meant Wilde was immersed in the world of skincare from an early age. "My mother taught me how to care for my skin. She taught all of her daughters by example. She always emphasised the importance of looking after your hands, as well. I remember the unique blue-green hue of Estée Lauder packaging from my childhood," she says. "It was always in bathrooms and on dressing tables — it reminds me of home. It's rather surreal that, now in my twenties, I have become a face of the brand."

Shooting her first campaign in New York was daunting, but Wilde's acting experience helped lessen her nerves. "I suppose I'm more comfortable in front of the camera, but it's very different shooting an ad compared to a film." Does the pressure from juggling contractual commitments and motherhood peak at times like this? "It can, but it's all about prioritising and finding a balance," she says. "I try not to get stressed. You become exhausted sometimes, but I find space to relax. I make time for work and family. When I'm not working, I've learnt how to make each moment count; to slow down and appreciate things. I'm a mother first and love that more than anything. But my work is also something I love, and so it will always be part of my life and I'll always find a way to juggle it all."

She adds: "Everything changed the minute Sasha was born, and things continue to change. Nothing is as liberating as having a baby, because it allows you to concentrate entirely on another life that's dependent upon you. That's empowering and joyful. You don't see the world just from your perspective anymore. Yes, it's challenging and exhausting at times. But in my own experience, having a child constantly reveals my own personality and selfhood to me in a way nothing else has done before." Now if that's not the definition of true beauty ...

Culture vulture

PAINTING IS YOUR FORM OF MEDITATION. WHO ARE YOUR FAVOURITE ARTISTS?

"Francis Bacon, Simon Birch, Gustav Klimt, Pablo Picasso and Marina Abramović, to name a few. It's hard to pick favourites, as so many artists have struck a chord and I can't explain why I react to their work."

FAVOURITE MUSEUM? "The Guggenheim in Venice."

WHAT'S ON YOUR IPOD?

"At the moment I like Leonard Cohen, The Velvet Underground and Nick Drake. Music plays a large role in my life and work. I've used music for every character I've played, I use it to put my son to sleep, and my husband is a musician, so it has played a huge part in our relationship. Music is the one thing that can alter any mood."

THE LAST BOOK I READ WAS ...

"The Continuum Concept by Jean Liedloff."

LONDON LOVES:

"Portobello Road market for clothes shopping; Borough Market for food; Richmond Park; Hampstead Heath; Tate Modern; White Cube gallery; Alfies Antique Market; and Broadway Market in London Fields."



Clockwise from left: Estée Lauder Double Wear Zero-Smudge Lengthening Mascara in Black, \$48; Nutritious Vitality8 Radiant

Moisture Creme, \$95; Double Wear All-Day Glow BB Moisture

Makeup SPF 30, \$50.

ARE YOU THE LOW- OR HIGH-MAINTENANCE TYPE?

"I'm honestly low-maintenance.
I love a good moisturiser like
the Nutritious Vitality8 Radiant
Moisture Creme, and a good
makeup remover like Perfectly Clean
Multi-Action Creme Cleanser—
especially at night after I've been
working on a movie."

WHAT'S YOUR SIGNATURE BEAUTY LOOK?

"For day, I like a BB cream because it gives me sun protection and evens out my skin tone. For my makeup, generally I'm into a more natural look. I'm very fair, so I always use black mascara, such as Double Wear Zero-Smudge Lengthening Mascara, and a brown eyebrow pencil to give a little more definition."

TELL US ABOUT YOUR DIET.

"Throughout the day, I make sure I drink a lot of water and eat healthy food like nuts and raw vegetables.
Occasionally I will use a mask to help calm and soothe my skin."













Beauty

What's new, what works and what to try now. By Anna Lavdaras



VISIONARIES

When a cult eyewear label and a sought-after fragrance house join forces, you can bet your nose it'll make waves in beauty land. Inspiration for Byredo and Oliver Peoples' new scent came from the concept of synaesthesia: when the stimulation of one sense kick-starts a reaction from another. Byredo's master perfumer was tasked with viewing the sights of LA through various coloured lenses and translating them into the scent.

Byredo X Oliver Peoples eau de parfum, \$194 each (50ml).

its original musky heart, it packs a new floral intensity with soft white peony and rose top notes.

> Loving Earth Raw Organic Coconut Oil, from \$15.90. Below: Abbe May.

CAN'T LIVE WITHOUT ... COCONUT OIL

"I use it as a skin moisturiser, hair balm, a mouthwash replacement and sunscreen in the winter months. I'd recommend using zinc, too, in the summer, as coconut oil only has an SPF

of 4-6. It's also awesome for cooking with." $-ABBE\ MAY$

SINGER-SONGWRITER



HOW TO FIND THE PERFECT ...

CLEANSER

Cream? Foam? Oil? These days, choosing a cleanser is like ordering coffee — the varieties are vast and ultra confusing. Facialist JOCELYN PETRONI clears things up

WATER-BASED

"A great all-round, easy choice and good for any skin type, but particularly sensitive ones, as they're formulated with non-irritating ingredients."

TRY La Roche-Posay Effaclar Purifying Micellar Cleansing Water, \$24.95.

OIL-BASED

"Oil-based cleansers dissolve grease and impurities stuck in our pores, making them great for both dry and shiny skin." TRY Malin+Goetz Facial Cleansing Oil, \$56.

GEL CLEANSERS

"Generally better for oily/ combination skin, as gel cleansers form a rich lather that can be dehydrating for parched skin." TRY Ole Henriksen Pure Truth Melting Cleanser, \$46.

CREAM CLEANSERS

"Great for dry and/or sensitive skin. They work by gently removing makeup and impurities while still keeping the skin hydrated."

TRY La Prairie Purifying

Cream Cleanser, \$90.

FOAM CLEANSERS

"These are good to follow up with after an initial cleanse (using an oil or cream formula) for deeper purification."

TRY GlamGlow SuperCleanse Daily Treatment Cleanser, \$52.





Backstage at

Moschino A/W 2015

WINTER WARMERS

Makeup artists did an about-face for A/W 2015. Rather than playing up the pale aesthetic that usually accompanies woolly knits, they bumped up the bronzer, giving models an almost sunburnt look. And guess what? We loved it. Use a kabuki brush to buff in powder, focusing on cheeks, cheekbones and temples. ESTÉE LAUDER has just released its new summer Bronze Goddess Shimmering Nudes collection, timed perfectly for our winter. Our picks: the

All Over Illuminator (above), \$45, and Illuminating Powder Gelée, \$75.



Whether you've injured yourself in an attempt to plump your lips à la Kylie Jenner, or are simply wind-chapped, the new generation of lip balms can help. From organic essentials (ILIA Tinted Lip Conditioner, \$34), to pain-free plumping (DIOR Addict Lip Maximizer, \$49) and fantastic all-rounders (ELIZABETH ARDEN Eight Hour Cream Skin Protectant, \$25; CLARINS Daily Energizer Lovely Lip Balm, \$25), there's an option for every pout.





EVERYONE'S TRYING...

POLLOGEN

Facialist-to-the-stars **Eva Karpati** (Sarah Murdoch,
Camilla Freeman-Topper
and Catherine Martin
frequent her salon in
Sydney's Double Bay) has
stepped up the game with
this new wonder machine.
The multitasker offers

The multitasker offers patented technologies to give you the tightest skin this side of the operating theatre. Try Eva's Super Facial, which starts with a deep exfoliation using carbon dioxide bubbles, followed by a mix of active ingredients to firm and hydrate, and finishes with radio frequencies to plump up fine lines and wrinkles. For more information, call (02) 9009 6666.



ENVIRON.

BEAUTY BUFF

The Rose Hotel in Venice, California (and left).

CALIFORNIA DREAMING

My new love is Los Angeles. I have been for the past three years and it is always fun and relaxing. My friend the photographer Glen Luchford has opened a hotel on Venice Beach called The Rose. It is perfection.

Neal's Yard Aromatic Foaming Bath, \$29.95.

I always have a big tub of Ina Crystals Himalayan bath salts. Having a long bath is my favourite way of unwinding. I usually have some Neal's Yard essential oils scattered about: Lavender, Geranium or a concoction called Optimism, which includes jasmine and smells so good it cheers you up instantly.

Ina Crystals White Gold Detoxifying Crystal Salt, \$94.

TOODBOAR!

London-based designer and art-world sweetheart BELLA FREUD is adding a fragrance line to her list of accomplishments. By Anna Lavdaras



GOLBORNE ROAD

I live in west London. I've been here for 20 years. My local market is called Golborne Road and it has everything you could want: vintage clothes, old furniture, good cafes (the Golborne Deli is my favourite; they do the best breakfast). It is a real place with a great atmosphere — there is even a shop there that sells my clothes, called Lali.



MAN UP

I love to wear one of my jumpers with a pair of schoolboy-style trousers or jeans, and a good wedge, preferably from Céline.

Girl in a Band: A Memoir by Kim Gordon (Faber & Faber), \$30.

THE WRITTEN WORD

Llike to read. Llike to lose myself in a book and suddenly be struck by a word or phrase. I get more ideas from reading than looking at pictures. I feel the mood of someone when I'm reading about them. Right now I'm reading Kim Gordon's memoir, Girl in a Band. It's full of good stuff.



mecca.com.au.

MAINTAINING MOVEMENT

I do Pilates twice a week and have a trainer at home once a week. I like to walk the dog in the park - it's good for thinking or chatting to a friend.



HAND LUGGAGE

[I always carry] headache pills and a good book. I like Bee Lovely Hand Cream, from Neal's Yard, and the Aesop travel set — they smell so delicious.

Aesop Jet Set Kit, \$41; Neal's Yard Bee Lovely Hand Cream, \$19.95

PORTRAIT: JULIAN BROAD; GETTY IMAGES; MORITZ STEIGER; STILL LIFE: CHRIS JANSEN. ALL PRICES APPROXIMATE. SEE BUYLINES FOR DETAILS AND STOCKISTS

I DISCOVERED

A breakthrough innovation to help lift the upper eyelid

How to soften crow's feet

Eyes that look refreshed and visibly younger



Discover New Eternal Youth Day & Night Eye Cream with a contoured applicator that cools and microstimulates the eye area. Formulated with BeautifeyeTM proven to fade dark circles, reduce puffiness and reduce signs of fatigue.

DRLEWINN'S® OLD CAN WAIT

IN YOUR 20s

Not all bags are created equal, and anyone who suffers from the black, puffy under-eye variety would agree. While they can be improved via lifestyle changes (more sleep, less salt), dark circles are best hidden with concealer, offering an immediate result for time-poor victims. "I would recommend looking at a concealer with an undertone opposite to the colour of the under-eye bags," says Blair Patterson, director of global makeup artistry for Estée Lauder. "So if you have a blue undertone, look for a warm concealer to neutralise the colour. Something with reflective properties also helps, so you're bouncing light off the surface area."

SICAL ILLUSION IN YOUR PART IN

brighter, younger-looking By Anna Lavdaras

IN YOUR 60s

Forget your trusty black eyeliner, "white or cream applied on the waterline will extend the whites of your eyes, opening them up and making them look brighter", Patterson says. "I would use the same trick with a coloured pencil in an opposite shade to your eyes. So if yours are blue, use brown or a dark green — and apply it to your top lid, under and along your lash line." Avoiding harsh lines is also advantageous as a liquid liner will sink into wrinkles. Opt for pencils and smudge them in gently for a softer look. "Shadows are fine, but you just need to be more calculative on where you apply them. Instead of applying a shimmer all over your eyelid, do more of a tight, controlled band above your lash line to give you that pop, as well as the inner corner of your eye, right around

the tear duct."

IN YOUR 50s

Subtle changes to your makeup routine will make a world of difference when it comes to disguising early signs of ageing. "You want to start changing where you're applying dark and light colours," says Patterson. "You can also counter droopy lids by applying eyeshadow in an ombré style — from dark to light - rather than trying to contour in the lid crease, as it will get lost." If thinning skin around your eyes is a concern, "primer will help to build this up, and make makeup last a lot longer".

A highlighter on your brow bone will also draw light, and give the appearance of a lift.

1. Estée Lauder Advanced Night Repair Eye Synchronized Complex II, \$95. 2. Double Wear Stav-in-Place Brow Lift Duo, \$44. 3. Double Wear Brush-On Glow BB Highlighter, \$38. 4. Eyeshadow 5-Color Palette in Defiant Nude. \$90. 5. Magic Smoky Powder Shadow Stick in Charred Plum (left) and Scorched Gold, \$45 each. 6. Sumptuous Extreme Lash Multiplying Volume Mascara, \$52.

PÜLMANNS/BLOOD&CO; STILL LIFE: CHRIS JANSEN

the thirties ladder, so investing in a quality anti-ageing eye cream is worth your while. "If the skin is dehydrated, wrinkles tend to appear worse, and any coverage that goes on top is going to have the moisture sucked out of it, leaving a cakey finish," warns Patterson. Using an eye cream with antioxidants and hyaluronic acid such as Advanced Night Repair Eye — will work to protect from further free-radical damage while also helping to nourish the skin.

IN YOUR 40s

Counteract thinning lashes by "using something like Little Black Primer ... just to get as much definition as you can before applying mascara", instructs Patterson. "And follow it up with more of a volumising mascara [rather than a lengthening one] because you want a really lush, thick line at the root of the lashes to open up the eyes." Sticking to upper lids and applying additional coats to the outer corners — where eves tend to droop — will also create a lifted appearance. Eyebrows play an equally important role in providing a framework to your face, so "spending a little extra time defining and extending them will have a huge impact" says Patterson. "I would highly recommend

adding a highlight colour to the brow, to give it the same kind of realistic finish as that of your natural hair."

146 Harpersbazaar.com.au *August 2015*



ANIMAL INSTINCTS



t seems every big-name designer has a canine friend in tow wherever they go these days. There are those with true fashion clout, such as Marc Jacobs's bull terrier, Neville, who boasts a healthy Instagram following, posing alongside mega models including Kendall Jenner and Jessica Hart. There are those who share their owner's passion for fashion, such as Donatella Versace's jack russell, Audrey, who reportedly has a taste for leopard print and canine couture. There's the BFF: say hello to Joseph Altuzarra's miniature schnauzer, Bean, for whom the designer created a pet parka and personally thanked in the credits of his latest show program. And let's not forget Valentino Garavani's six privatejet-riding, snoring, snorting pugs. The child substitutes.

In 2015, there's no shame in admitting dogs have become cherished members of our families. They're our best friends, our fur babies (as my single girlfriends refer to theirs) and even our therapists. Out of the five million Australian households with pets, 39 per cent have a dog, and researchers have found that 25 per cent of owners are "pet passionate". That refers to you if you call yourself Fido's "mummy" or "daddy"; insist your

dog eats organic; think \$250 is a bargain for a memory-foam pet bed; or stalk your dog walker's Instagram account so you can "like" your pooch's post the minute it pops up. No wonder more of us than ever want to know what our pets are thinking. I do. Having tried to tackle Alexandra Horowitz's *New York Times* bestseller *Inside of a Dog: What Dogs See, Smell, and Know,* and wanting more definitive answers, I thought it was time to enlist the help of Sydney-based animal communicator Simonne Lee. Because here's my dilemma ...

Nine months ago, assuming my five-year-old cavoodle, Millicent, needed a daytime companion, my family acquired a squirmy, high-energy yet adorable weimaraner puppy christened Willow Pancake (naming rights courtesy of my daughter Daisy). Since then, all hell has broken loose. Aside from chowing down on skirting boards, engraving oak doors with her nails, ripping holes in cashmere blankets and crapping all over our travertine pavers, Willow's other acts of transgression include: nipping Millie; doing burnouts in the hallway, steamrolling Millie mid-gallop; nonchalantly pushing Millie into walls when sauntering past; and hoovering up Millie's meals at

every given opportunity. Hence poor Millicent being banished to the dining room every night to eat in isolation. Everyone is in desperate need of a sabbatical (and a dose or two of canine Xanax wouldn't go astray, either). Willow is a sensitive beast at heart — this is just typically rambunctious puppy behaviour — but due to her bigger build (and helicopter tail), the impact is dramatic.

When Lee lands on my doorstep, she doesn't look anything like I expect (read: hippie-dippy). She's a sleek fortysomething whose corporate past life includes stints at Qantas and Sensis. I also learn that, as part of her practice, she offers her human clients strategies such as hypnotherapy, neuro-linguistic programming (which aims to influence brain behaviour through the use of language) and life coaching. "An animal communicator talks to

pets like you and I do in a casual conversation," she explains. "We teach owners valuable communication methods so they can easily and quickly communicate with their pets, which in turn encourages mindfulness and helps centre us."

Lee firmly believes we're a society becoming increasingly isolated because we're gradually forgetting how powerful the spoken word can be. Emailing, texting, tweeting ... today we talk to each other through screens. But when these truncated forms of

communication become the way we conduct lengthier conversations, our connection to others starts to feel less meaningful. (Not seeing a person's face or hearing the tone of their voice might make us feel "safer", but communication via the written word flattens everything out, emotionally.)

"How we interact with our pets is also a reflection of our stress levels and how we're handling day-to-day life," she explains. "When I'm teaching a meditation group, I always say to focus on the breath and don't stress if the mind wanders. When you look into your dog's eyes, it's the same thing. You're actually connecting with their breath and letting everything slip away."

Lee kneels down beside my two dogs as if to illustrate, calmly stroking them and using a soothing tone. I feel like an idiot, but this thing has got to kick off somehow, so I suggest she ask Millie if she's depressed. "It's all about youuuu right now, Millie," Lee says gently. "Do you feel sick? How does your tummy feel? All good? You're going to feel your energy all over me." Millie looks perturbed. "You're not in trouble, no. I want to talk to you about your food." Dramatic pause. "She's telling me she feels sad. She feels everything has changed and she doesn't know what's going on."

Willow stretches languorously in her bed and casts a disinterested glance over at us. Lee puts her hand up as if to silence her. "I will talk to you in a moment, Willow." Lee cocks her head and listens. Pin-drop silence. "I just feel her heart is heavy." Oddly enough, Millie's chocolate eyes look as if they're welling up. "Millie is pining for your daughter Daisy. She's saying Daisy doesn't play with her anymore. That she only plays with Willow." Silence. "Anything else, princess? She says she feels a little better for sharing all of that with us."

"I feel like an idiot, but this thing has got to kick off somehow. so I suggest Lee ask my dog if she's depressed."

I'm trying to keep an open mind about this, but I'm hugely sceptical. I can accept certain people have much more finely developed intuition than others, but does Lee really see, as she claims, "images" shown to her by dogs? Or is she simply giving hope to people who genuinely love their pets and are looking for reciprocation?

"When people come to see me, they want me to fix their pet — but I'm an interpreter," Lee explains. "The animal shares feelings with me. And from this the owners have to agree to address their issues and step up in regards to certain things."

Lee sees this as a great opportunity to work on our own emotional intelligence — our emotional maturity, in other words. "During the session, I'm constantly asking a person, 'Tell me what you're feeling at the moment.' We don't check in on the

body anywhere near enough. It's mindfulness, basically."

Now it's Willow's turn to face the music. I'm warned her translated answers are going to be quite childlike due to her age, but Willow's out cold and not interested. Focus, Willow.

Lee: "Who's the boss of the house?"

Willow: "Daddy. When he's had enough, we all know."

Lee: "Do you like your home?"

Willow: "Everybody loves me. Everybody loves me. Everybody

Lee: "She knows she's pretty. Is Millie your friend?" Willow: "Millie won't play with me."

Lee: "Millie is a special friend, but she's a little more mature than you and likes her own time. Willow, it's time you entertained yourself. You're not a baby-baby anymore. And big girls know how to look after themselves. Big girls know when to give space to others."

I believe Willow is now snoring. "Do you think she's listening?" I politely enquire. "She's in a trance," Lee explains. "Willow! In this house, Millie is number three and you're number four. You have to remember that. Do not charge at her. Do not play-bite her. She doesn't like it and Mummy doesn't like it."

I don't like my chances that the situation is going to improve and that Millie will emerge from this bone-deep melancholy anytime soon, but here's the weirdest part of this whole experiment. Over the next few weeks, a strange calm descends on the house, as if both have accepted their rank. Millie's appetite gradually returns and gone is the constantly furrowed brow and half-moon eyes probably thanks to Daisy now lavishing more attention on her. (Poor child. Shouldering the blame for this scenario will probably scar her for life.) But if I'm going to take anything away from my encounter with Lee, it's that she's driven home the fact we now live in a world where we've lost touch with the power of the spoken word and that deeper connections only come from hearing a voice. And if that also comes with belly rubs and pig ears? Even better ...

An animal communication session with Simonne Lee ranges from \$80 (via email) to \$230 (in person). Visit simonnelee.com for more information.





DESIGNER DOGS From top: Joseph Altuzarra with Bean; Valentino Garavani with a pug; Donatella Versace with Audrey; Marc Jacobs with Neville.

HEALTH

am flanked by my mother and father on the walk out of Dr Volt's waiting room. He stops us before we get to the exam room, a manila folder under his arm. We're crowded in an awkward cluster in the hall. I have never before felt this precise hybrid of fear and boredom. "Mary," he calls out to the receptionist, "I can't get the MRI to show up on the screen in the exam room. I'll take them to my office instead." I hadn't expected that we would be looking at the MRI images. Because no one called me afterwards with the results, I assumed there were none to speak of. But when you pay for big expensive tests, it does seem like proper medical etiquette to be shown the results.

Dr Volt takes a few minutes to print out his report and make sure the computer in his office is running, then he calls us in from the hallway. He is behind his desk; the computer monitor is turned towards us. There are three chairs for us to sit in. I sit in front of the MRI image on the monitor, to the side of the other two chairs. My mum sits next to me, my dad next to her. I don't understand the image in front of me. It's a black-and-white splice of a brain. I assume mine, with an inky black spot on it in the shape of a lopsided heart. I tell myself that this is a spot on the film, which it's way too large to actually be. It's something not to worry about, something I don't understand that the doctor will explain away. The image is too starkly obvious for me to process. The simplicity of it, a big black spot on my brain, renders me speechless.

We are all staring dumbly at the image on the screen until Dr Volt begins to speak. "So, this is your brain ... and this" — he points with a pencil to the black spot — "is a hole." The image comes into focus. It is not debatable. There is a large hole in the picture of the brain. The picture of the brain is a picture of my brain. That is my brain. He is telling me that that is my brain. We are silent; everyone is waiting for me to speak.

"A hole."

"Yes."

"There is a hole in my brain."
Dr Volt pauses for a moment. "Yes."

Behind DrVolt's desk is a giant window, so clean that you feel as if you're perched in the sky. There is a direct view of the hospital landing pad on the roof of a building below us. During our conversation a small helicopter has arrived, and tiny doctors and tiny nurses are attending to the figure swaddled in the blankets on top of the tiny gurney. I watch them hovering over the mound of blankets, watch them slowly wheel it away. I feel vaguely sad for whoever is down there on that gurney. I have to watch the gurney, the helicopter, the ant doctors, because I have to keep my eyes off the image of my brain. Everyone in the room is so quiet.

I want to grab my mother's hand, but I grip the chair's arm instead. It's as if how I take this news decides if I'm an adult or still a child. If I grab my mother's hand, I might feel scared. If I feel scared, I might cry. If I cry, I lose.

I take a deep breath. As I exhale, a question piles out. "My first question is: why am I not dead or retarded?"

"No, that would be the frontal lobe." Dr Volt seems relieved to have some medical business to attend to. "If it had happened here" — he points to the image with his pencil again, tapping the front of the brain — "then, yes, you would have been dead or retarded. If you had had a stroke or something, say. But since it happened

here, in the parietal lobe, on the side of the brain ... you just lost some function. But since you've always been this way, we have to assume that it was developmental. Or trauma at birth."

"How big is it?" I ask. I look back at the screen. I see a black shape; a deflating balloon, a steak, a kidney. I don't know how to translate this shape into matter lost.

"Well. These are your eyeballs. See that?" Volt taps his pencil on the image of the eyeballs in the skull. I nod. "OK, so this is one eyeball." Tap, tap with his pencil. I nod. "So how many of these can we fit in there?" Volt begins to count. "One, two, three, four, five, six, seven, eight, nine ... 15, 20. So, about 20 eyeballs."

"Twenty!" my dad yells. He has been uncharacteristically quiet until now.

"Twenty eyeballs!" I yell. It feels good to yell; it brings the air back into the room. "That's a lot of eyeballs!"

Dr Volt looks back at the image on the screen. "So it's about the size of a lemon. Or, say, a small fist? Like the fist of a 10-year-old?"

When I look at my MRI, I see myself and I see a stranger. I believe that this picture is of my insides, and yet I will never fully believe it. Of course, I can't take my brain out and see that it matches the missing brain matter in the photo. I can only correlate the information the MRI represents, a partial atrophy of the right parietal lobe,

with my daily life and say, with a sense of both relief and physical horror, that it makes sense.

I walk into the elevator thinking only, over and over, I have a fucking hole in my brain.

I have a fucking hole in. My. Brain. Afuckingholeinmybraaain.

Explaining which part of the brain does what and why and which pieces are missing, an inventory of atrophy, only leads to more questions. Like all proper creation myths, mine began with a void. Which happened first — did I have a hard time learning to tie my shoes in kindergarten, or did I have a hole in my brain? What does Gerstmann's [Syndrome] have to do with this — does Gerstmann's even exist? Having a hole in my brain doesn't mean I

Having a hole in my brain doesn't have a hole in my mind, or does it?

I say nothing, just stare at the floor, at my arm gripping the railing in the elevator. I am the same person who took this elevator up. I am not sick or dying or even physically different than I was yesterday. It is an incredibly blessed and confusing situation to be confronted with: shocking medical information that calls up neither grief nor joy. I am not stricken with cancer; I am not having twins. In the elevator we decide to do what we usually do when faced with a family crisis: go out for Chinese food.

We have fried salt-and-pepper squid, steamed broccoli and pan-fried noodles. I order a Coke, my only outward sign of distress. Having seen the MRI, my parents and I now have that mildly embarrassed feeling of having misplaced our keys and looked everywhere for them, only to have found them in our pocket. Now that we know, we can't imagine not knowing. We can't go back to before we knew there was anything to know, and we are incredulous, simply incredulous, that no one thought to look for the hole before. We want to write notes to school psychologists, wring the necks of absentminded elementary school teachers, mop the floor with the well intended. There is no more simple and blunt an explanation than a hole in the brain, but no one thought to look.

Edited extract from Head Case, by Cole Cohen (Henry Holt), \$30.

Imagine struggling with simple tasks, undergoing tests, then being told you have a huge hole in your brain. Twenty-six-year-old writer Cole Cohen recalls her confusion that day—along with the strange blessing that came with it



recent study* revealed that four in five women agree a straight, healthy-looking smile can make you look younger, with 95 per cent of respondents saying by an average of seven years**. Participants were asked to rank five common ageing concerns in order of impact, and then shown images of the same women with only their teeth altered. Before seeing the images, women ranked uneven teeth/smile as having the least impact on age; but after seeing the altered images, they moved it to the top of the list, with the smile even outranking lines and wrinkles as the number-one factor that can influence how old someone looks.

A beautiful, straight smile is now more achievable than you might imagine. For more than a decade, the makers of Invisalign clear aligners have worked with orthodontists and dentists around the world to straighten the smiles of millions of people. A discreet alternative to traditional braces, Invisalign aligners are comfortable to wear and removable, so you can eat, brush and floss as usual. What could be a better beauty investment than that?

85 per cent of women agree that a straight, healthy-looking smile can make you look younger.

FIND AN EXPERIENCED INVISALIGN PROVIDER NEAR YOU FOR A FREE ASSESSMENT AT INVISALIGN.COM.AU treatment uses a series of clear, virtually invisible aligners to gradually move teeth into position. You change your aligners yourself at home every two weeks and visit your doctor for a check-up roughly every two months.

who do I speak to: Your doctor will map out your Invisalign treatment plan. Together you'll decide where they want your teeth to move to, what the straightened smile will look like and how long your treatment will take. As with any medical procedure, it's important to get an idea of your doctor's level of experience in treating patients with the Invisalign System.

WHY WE LOVE IT: Invisalign treatment is the virtually invisible alternative to traditional orthodontic treatments, helping to straighten your teeth without everyone noticing. And unlike braces, you can remove your Invisalign aligners to eat, brush and floss as usual, and for special occasions.

Invisalign treatment requires a prescription. Individual results vary. Your orthodontist or dentist will advise if this product is suitable for you.



^{*}Research was conducted by Ipsos Australia in April, 2014. Sample size was 1001 Australian women aged 18-49.

**Participants were asked to compare how much older one image of the women looked compared with another of the same women with only the state of their teeth altered.



HOW HAVING CHILDREN BEFORE 35

may hold the answer to a future without breast cancer



ational Breast Cancer Foundation researcher, Dr Kara Britt, from Peter MacCallum Cancer Centre in Melbourne, is exploring why childbearing, and specifically early childbearing, can significantly decrease the risk of developing breast cancer. By unlocking the biological reasons behind this reduced risk, life-saving treatments could be developed – potentially even a breast cancer vaccine.

"By trying to understand why early childbearing before 35 specifically – and not later childbearing – protects against cancer, we can develop treatments for prevention," explains Dr Britt. "I'm trying to define which cell is involved in breast cancer protection, and then we'll know which cell to target for the treatments."

Dr Britt and her team are among the first to explore this area in such depth, yet it has the potential to protect future generations of women.

Much of Dr Britt's motivation stems from a personal experience with the disease. Sadly, in January 2010 her mother passed away from breast cancer. Watching her mother's difficult journey inspired Dr Britt to devote her career to finding new ways to prevent, detect and treat breast cancer, and has been her driving force to push research further.

"Unfortunately my research is too late to help my mum. But I can save your daughter, I can save your sister, or your grandmother. With your support I can continue this research and hopefully one day we can live in a world free from breast cancer," says Dr Britt.

DONATE

and help create a world free of breast cancer With your support we can continue to fund research to help create a world free from breast cancer for your mother, daughter, sister, grandmother. To show your support make a donation towards researchers like Kara today – visit www.nbcf.org.au

800 Young Women are diagnosed with breast cancer each year. To learn more about how breast cancer impacts young women download our report 800youngwomen.org.au







CULTURE

ydney Theatre Company's new production of Anton Chekhov's Platonov, adapted by Andrew Upton as The Present and directed by renowned Irish director John Crowley, promises to be one of the highlights of Sydney's 2015 theatre season. Cate Blanchett and Richard Roxburgh will star as the main characters, Platonov and Anna Petrovna, but it is with Anna Bamford and Eamon Farren, who play the key roles of Maria and Kirill, that we wanted to hang out and play dress-ups.

Farren and Bamford have such great chemistry at the BAZAAR shoot we assume they are old drama-school buddies, but in fact they met just a few weeks earlier, at the Logie Awards in Melbourne. "It was my first Logies, and I was terrified," recalls Farren. "I was on my way to the bathroom and this gorgeous blonde appeared and grabbed me to say, 'Hi! We should work together!' and it was Anna. I'd heard such great things about her — we share an agent [Sydney's United Management] and a lot of friends, so we couldn't believe we hadn't met before." The shoot is the perfect opportunity to cement the new friendship. "From when we got into the car until we arrived at the location, we didn't stop talking," Farren says.

Despite their important roles in The Present, Bamford and Farren will actually spend more time together offstage than on. "I only have one line about Eamon [Kirill] and it's pretty sharp. It's "What a jerk!" says Bamford. Seconds Farren: "Yes, that pretty much sums up what everyone else in the play thinks about Kirill. Except me. I have to love him a bit because I am him." Kirill is the protagonist in the intergenerational debate that is the core of the play. "I play a young guy who thinks he's got all the answers. He's headstrong, has these big ideas, a fighter with plans to move to Paris to make his mark on the world," says Farren, whose own determination to relocate from his childhood home on the Gold Coast to Sydney for parts in big plays mirrors Kirill's ambition. And now, not only does he get to spend his evenings chasing Cate Blanchett around the stage trying to steal a kiss, he's returning to the STC for another project later in the year, co-starring with Jacqueline McKenzie in the Sarah Goodes-directed Orlando.

The Present is Bamford's first major theatre project since graduating from the Western Australian Academy of Performing Arts (WAAPA) in 2012, although she is already well known for playing Miranda on the TV series Wonderland."I'm excited working with such amazing actors — it's a dream come true," she says. "Eamon and I talked about how it all works at STC; I have no idea ... I do know my character takes herself way too seriously, which is where a lot of the humour comes from. During the audition, I had Andrew [Upton] laughing along a little bit, which felt great, and it absolutely reminded me of myself when I was growing up and how seriously I would take myself. I kept my dad laughing then."

The Present, August 4-September 19, sydneytheatre.com.au.







BAZAAR DIARY



A finalist in last year's Archibald Prize: *Harvey* by Sally Ross, 2014.



ROBERT GRAY; DIANA PANUCCIO; MONICA ROHAN: COURTESY OF THE ARTIST AND JAN MURPHY GALLERY, BRISBANE. TEXT BY JESSICA MATTHEWS

MUSIC

FLORENCE + THE MACHINE's third album, How Big, How Blue, How Beautiful, serves a grittier slice of reality than we are used to from the truly amazing singer. From the first note, it's instantly obvious she is still singing her heart out and giving her all, but there's a darker energy to this record. It's chaos and passion and turmoil throughout, and the standout power songs Ship to Wreck and What Kind of Man deliver an irresistible sing-alongability that makes this album a definite download – perfect to turn right up. – *Eliza O'Hare*

READING LIST

A DECENT RIDE IRVINE WELSH (Random House), \$33. The drugs, boozers, "radges" and "boabys" of Welsh world (surely he should be Irvine Scottish) are all here in his latest novel, which follows favourite character "Juice" Terry Lawson, a mop-headed, randy cabbie with sidelines in dealing and porn, who struggles to keep the shags and tips flowing as he navigates an unhinged American tycoon, a missing girl, an underworld thug and the real-life Hurricane Bawbag. If you can handle the endlessly inventive profanity and phonetic spellings of the Edinbuggers' accents, it's a very decent read. - Tom Lazarus

THE STRAYS EMILY BITTO (Affirm Press), \$25. This story, set in the thrilling circle of Melbourne's art scene in the '30s, is a quiet thriller anchored in the murkiness of adolescent friendships. Struck by a family tragedy, Lily drifts into the fold of best friend Eva's decadent family, whose estate has been turned into an idealistic artists' commune by their father. The passions and obsession of these adults - whose only loves are for painting and each other are a catalyst for tragedy for the whole group. - EOH

LITTLE BLACK CLASSICS

(Penguin) \$2 each. There's nothing more chic than a little black book, which is why Penguin's idea to celebrate its 80th birthday by publishing 80 Little Black Classics is so beautiful. It's also a gentle prod to tick some titles off your reading bucket list, with works included by authors such as Dostoevsky, Aesop and Guy de Maupassant. - EOH



FLORENC

TEVE TOLTZ follows the success of his 2008 book, A Fraction of the Whole, with his second novel, Quicksand, a darkly humorous portrait of friendship delivered in his particular staccato style, dispensing

doses of clever wit and scorching social commentary. The New York-based Australian author recently returned home for the Sydney Writers' Festival, and spoke with BAZAAR about his latest release.

Eliza O'Hare: The second book is said to be notori-

ously difficult — was it for you? Steve Toltz: What's difficult about the second book is having to face the horrifying realisation that it's not easier than the first book. Every book requires you to learn how to write it, from scratch. I thought I'd have to do half the work this time, but it was just the same old slog.

EOH: Would you call yourself a disciplined writer?

ST: I write longhand and then for every 20 pages I write, I toss 19. I work in blocks of two hours. I write at a desk, lying down on a couch or standing up at the kitchen counter. Because I write longhand, I can do it in the sun, at the beach, in a cafe, in a bar. I try to work 9 to 5, so I feel like a person.

EOH: A Fraction of the Whole was a big success in the book world — what's

> changed since releasing it? ST: I've managed to avoid returning to the hell of cold calling.

EOH: Is there a new book in the works?

ST: The seeds have been planted. I am jotting down ideas. The file is growing. All I can tell you is what-

ever I think it is about now, it will change a thousand times before I get it right.

EOH: After this success, are you mentoring young writers?

ST: I was never mentored myself and therefore don't know what it entails. In addition, my writing process is so torturous, I wouldn't wish it on my worst enemy, let alone a nice young writer who probably wants and

deserves to be happy.

EOH: What are you reading at the moment? ST: The Dog by Joseph O'Neill, and The Wallcreeper by Nell Zink.



BOOKS

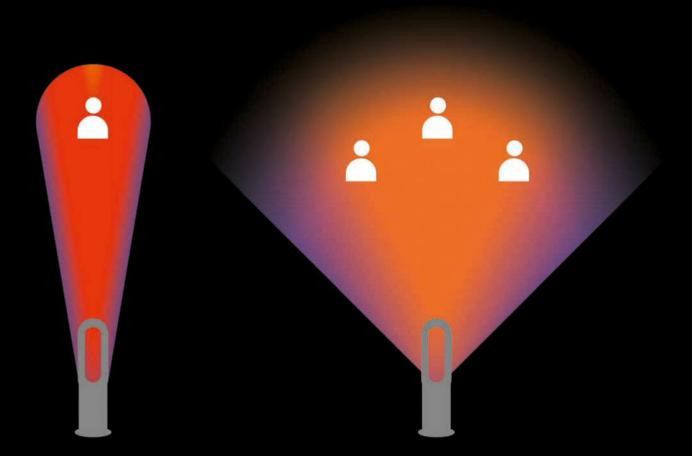
The

Quicksand by Steve Toltz (Hamish Hamilton), \$33.

QUICKSAND

Beautifully Engineered





Personal mode for long range powerful airflow.

Diffused mode for wide projection.



dyson hot+cool jet focus

Fast even room heating, powerful cooling. Now with Jet Focus control.



From leaders in business to innovators in the arts,

BAZAAR AT WORK

profiles the most inspiring professional women.

READER EVENT -

Hosted by editor-in-chief Kellie Hush, the second BAZAAR at Work forum, in association with Nespresso, will feature three successful professional women with style who are leaders in their field. Join these inspirational women at the next event on the BAZAAR at Work calendar.

DATE: MONDAY, AUGUST 24 TIME: 8AM-9.30AM

LOCATION: CHISWICK AT THE GALLERY, ART GALLERY ROAD, THE DOMAIN, SYDNEY

TICKETS: \$80pp, available from BAZAARATWORK.PLEEZPAY.COM

Breakfast will be served; please confirm if you have any dietary requirements.

NESPRESSO®



A FASHIONABLE LIFE



ou can't ignore destiny. Especially when it sits right on your shoulder, sending your soul vibes and insisting, "This one. This one." It hadn't been easy for Nicky Tindill and husband Troy Tindill, both 31, to hunt for a home. An ex-Wild Oats sailor (currently a partner at an upscale furniture company), Troy was on an America's Cup campaign and often away, and Nicky was shopping solo. Then she spotted this heritage-listed 1830s cottage with a slick modern extension in a postcode by Sydney Harbour, and she couldn't shake it. "I'd been inside it seven times over a year and a half while it was on the market," she says. This wasn't just casing the joint; Nicky was feeling "weird connections". When the auction finally came, the then owners stopped the hammer, deciding it had to go to Nicky — no question. "They knew I understood this house," she says.

There was kismet. Nicky's great-great-grandfather had worked for the person who built the cottage and, it turns out, the sandstone had been quarried from historic Woolwich Dock, which her family is now restoring. Dynasty moves in mysterious ways. Nicky is a working heiress to an empire, the granddaughter of iconic Australian winemaker, champion yachtie, tourism magnate and billionaire family businessman Bob "Popeye" Oatley. She came up among the vines in Muswellbrook in the Hunter Region of New South Wales, but rather than track the family line into wine, she cut through the ranks of the Sydney hotel scene. "But I'm a country girl at heart — I wanted to be outdoors more," Nicky says. So when the Oatleys bought the whole of Hamilton Island in the Whitsundays in 2003, Nicky was recruited first for reception and holiday booking. Now a director and brand manager, she makes the calls on interiors for the island's intensely luxe resort, Qualia, which Nicky named (it was going to be called Northpoint), and the hotels are hers.

The island-trained eye shows at home. Though earthy scents ride the breeze in from a shady garden of magnolias and ginormous 200-year-old trees, inside it's sunny blonde wood, lots of air and a commanding seascape by Melbourne artist (and actor Asher Keddie's husband) Vincent





A FASHIONABLE LIFE



Clockwise from above: Fornasetti plates above porcelain-and-bronze sea creature sculptures bought in Capri; a vintage leatherworking table with artworks by RK Design; Nicky wears Lanvin dress, \$4599, from David Jones, and Balenciaga shoes, price on application, from Cosmopolitan Shoes; a claw-foot tub in the bathroom; the Vincent Fantauzzo artwork and dried arrangement in the open-plan living space.



Above: the house's blend of heritage and modern. Below: in the dining room, the original sandstone wall is offset by a modern table co-designed by Troy; Opposite page, from top: Nicky, wearing Saba sweater, \$130, and Maticevski skirt, \$3850, in her bedroom, with its views onto cherished old-growth trees; a frame cluster of personal photographs.



Fantauzzo. An outsized L-shaped couch "anchors" the wide-open living space. "There's actually more nautical happening in here than I realised," she says. "I consciously made the palette here cooler than the light on the island — cool whites. And I love greys. The way my brain works, I needed that visual break from what I do for work." Nicky has a lot ticking over right now, with Audi Hamilton Island Race Week, the major regatta in the annual yachting calendar, pulling the glamour crowd in August. "We've got Louis Vuitton showing their resort collection and doing a packing masterclass with their luggage; Collette [Dinnigan, a friend who bespoked Nicky's wedding gown in 2011] is showing her Unlaced exhibition; and Paspaley has designed a themed collection, which excites the hell out of me," she says with a twinkle. Chefs Guillaume Brahimi, Shannon Bennett and Kylie Kwong are on the bill for foodie events.

"People walk into my home and think it's unfinished, but I like a little sterility. Blank walls give me breathing room," Nicky says. The low knick-knack count helps the cosy old cottage flow into the super-polished living spaces. "It's not a house for everyone," she says. "But I'm a Gemini, so ..." (There's plenty of yin-yang going on here.) "I have things from Freedom and designer pieces like the dining table from MCM House, where my husband now works. He and his colleague designed it for me," she explains, her Céline skirt swishing above canvas kicks as we do the tour. Frames flaunt iPhone snaps from a holiday at the Moët & Chandon family's chateau and embossed one-offs by textile artist Bethany Linz. "It's eclectic, but very ordered."

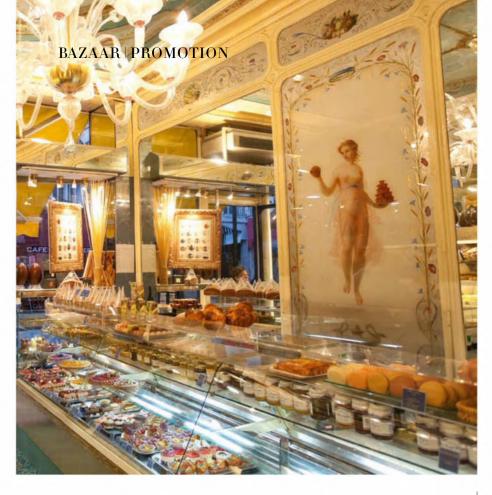
Ooh, organisation is sexy. Inside kitchen cupboards, labels catalogue glasswear: small, medium, large. The fashion closets — "I have two." Fib! "Oh, God ... it's three," she says, laughing — of this mad archivist who has "never thrown a piece away" practically has a Dewey Decimal System, filing office playsuits and pants, Dinnigan dresses and Dolce & Gabbana sourced enthusiastically from Net-a-Porter. "Order is so relaxing," Nicky says with a blissful smile. Breathe in, breathe out ...











FRENCH FLAVOURS

Desserts with that je ne sais quoi are just the beginning with Sugars of the World, a tantalising new collection of global tastes

If you've ever peered in the window of a patisserie in Paris, or marvelled at the classic creations of French pastry chefs and wondered how they do it, then wonder no more. The secret behind delicate éclairs, mouth-watering macarons and cloud-light soufflés is here in Australia for the first time: introducing Sugars of the World French Caster Sugar. Made from 100 per cent French sugar beets, this super-fine sugar, imported direct from Europe, is the only way to truly capture the essence of high-end French desserts. Give your choux pastry treats the sweet edge they deserve with Sugars of the World.



CARAMEL ÉCLAIRS WITH CHOCOLATE GLAZE

PREP TIME: 40 MINS, COOK: 45 MINS (PLUS COOLING, CHILLING)

Makes about 15

165gm (¾ cup) French Caster Sugar 140gm dark chocolate (55% cocoa solids), finely chopped 70ml pouring cream 450ml milk
5 egg yolks
45gm cornflour
60ml (¼ cup) thickened
cream, whisked to
soft peaks

Caramel crème pâtissière

145gm French Caster Sugar Choux pastry

75gm butter, coarsely chopped 110gm plain flour 3 eggs

STEP 1 For caramel crème pâtissière, stir 75gm sugar and 40ml water in a saucepan over medium-high heat until sugar dissolves, bring to the boil and cook, without stirring, until caramel (2–4 mins). Remove from heat, add milk (be careful, hot caramel will spit), return to heat and whisk to combine. Meanwhile, whisk yolks and remaining sugar in a bowl until pale (2–3 mins), then whisk in cornflour. Whisk milk mixture into egg mixture, then return to pan and whisk continuously over medium heat until thick (2–3 mins). Transfer to a bowl, cover with plastic and refrigerate to chill. Whisk until smooth, fold in whipped cream and refrigerate.

STEP 2 For choux pastry, preheat oven to 220C. Bring butter and 185ml water to the boil in a saucepan over medium-high heat. Add flour and beat until thick and dough pulls away from sides of pan (1 min). Cool (10 mins), add eggs one at a time, beating well. Spoon into a piping bag with a 12mm nozzle and pipe into 10cm lengths on an oven tray lined with baking paper, leaving space between each. Bake for 20 minutes, reduce heat to 180C, prick bases with a skewer and bake until golden and dry (15–20 mins). Cool on a wire rack.

STEP 3 Meanwhile, stir sugar and 60ml water in a small saucepan over medium-high heat until sugar dissolves, then cook, without stirring, until light caramel (6–8 mins). Remove from heat, add cream and 60ml water (be careful, hot caramel will spit), add chocolate, return to heat, stir until smooth and combined, set aside and keep warm.

STEP 4 Halve éclairs horizontally with a bread knife, dip tops in chocolate glaze and place on a tray to set. Pipe caramel crème pâtissière over éclair bases, sandwich with tops and serve.



SUGARSOFTHEWORLD.COM

Available nationally in Woolworths, Coles and select independent supermarkets.



PIERRE MONETTA

ESCAPE



Le Grand Salon at the restored Hilton Paris Opera.

THE PENINSULA PARIS

Newly opened, The Peninsula Paris is a gorgeously sleek temple of modern luxury, yet it was originally established more than a century ago as the Hotel Majestic, where James Joyce and Marcel Proust dined with Sergei Diaghilev and Igor Stravinsky. In the 1920s, the Majestic remained a fashionable destination — George Gershwin composed An American in Paris while staying there in 1928 — but eight years later, the hotel was sold to the French government and requisitioned by the German army during the occupation of Paris. Its post-war history is one of faded grandeur: first as the UNESCO headquarters; thereafter as the premises for the French Ministry of Foreign Affairs' international conferences. Finally, after six years of meticulous restoration, The Peninsula opened last August to dazzling effect. The glorious rooftop terrace and restaurant have views to the Eiffel Tower and beyond; the calm, elegant bedrooms are among the loveliest in Paris, as are the marble bathrooms. Rare is the hotel that combines glamour and tranquillity. The Peninsula has both in abundance. - Justine Picardie. paris.peninsula.com.

HILTON PARIS OPERA

In January, after an extensive \$62 million restoration, the former Grand Hotel Terminus in the city's lively Opéra district joined the Hilton family. Originally designed by the architect Juste Lisch to accommodate visitors to the 1889 Exposition Universelle, the hotel has an elegant new scheme by Richmond — the designers behind the recently opened Beaumont in London — which pays tribute to its magical history. Bespoke wallpaper shows illustrations of Parisian cityscapes, while modern needs are met with bedside USB-charging points and a hi-tech fitness centre. Sip café au lait or champagne in the magnificent entrance hall, Le Grand Salon, with mosaic flooring, frescoes and chandeliers set with crystals hanging from the 14-metrehigh ceilings. Suite guests enjoy access to the hotel's Executive Lounge, which offers free breakfast, and afternoon snacks and drinks. - Lucy Halfhead. hilton.com.







AN EXOTIC ADVENTURE

WITH SUGARS OF THE WORLD

DISCOVER SWEET NEW
FLAVOUR HEIGHTS AND
BE IN WITH A CHANCE TO
WIN A ONCE-IN-A-LIFETIME
TRIP FOR TWO.

TASTE & WIN

To celebrate the launch of Sugars Of The World. a brand new range of sugars with delicate and unique exotic flavours, you have the opportunity to win an unforgettable trip to one of the following destinations of your choice: France. Mexico. Colombia. Sri Lanka. Indonesia or Australia. Simply purchase any Sugars Of The World product and enter.













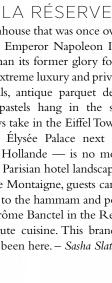


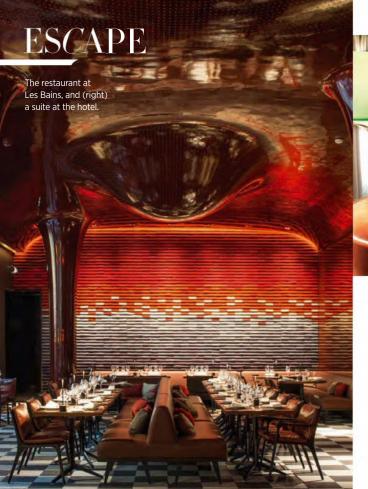
EXPERIENCE THE TASTE OF ADVENTURE

From the subtle, complex flavours of Colombian Panela to the fine texture of Mexican Agave, the Sugars Of The World range brings a journey of sweet discoveries. Simply purchase any Sugars Of The World product from any participating store within Australia during the promotional period, then visit gourmettraveller.com.au/sotw and complete the entry form and tell us, in 25 words or less, which Sugars Of The World product you've bought, and what you're making with it.

TERMS AND CONDITIONS: Entrants must retain their original valid purchase receipt as proof of purchase to validate their entry. Promotion opens on 25th June and will close 23:59pm AEST on August 31st, 2015. Open to all Australian residents aged 18 years and over. One entry permitted per person. Check local stores/stockists for availability of Sugars off The World product. The Major Prize must be redeemed in full and as a package by 10th September 2016. The Major Prize must be booked by Tuesday 10th November 2015. The winner and their companion must be 18 years and over to redeem the prize. For full terms and conditions please see http://www.bauer-media.com.au/terms/competition-terms. See http://www.bauer-media.com.au/terms/competition-terms. See http://www.bauer-media.com.au/privacy.htm for Bauer Media's Privacy Notice. If you do not want your information given to any other organisation not associated with this promotion, please indicate this clearly on your entry. The Promoter is Bauer Media Pty Ltd (ABN 18 053 273 546).

INDONESIA / COLOMBIA / MEXICO / SRI LANKA / FRANCE / AUSTRALIA





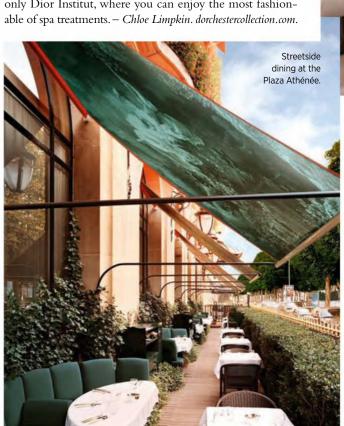


LES BAINS

In its heyday as the Studio 54 of Paris, Les Bains nightclub welcomed everyone from Yves Saint Laurent and Mick Jagger to Kate Moss and Johnny Depp. Since reopening in March, the Marais icon — once a 19th-century private bathhouse visited by Marcel Proust — invites you to carry on the party and stay the night in one of its 39 rooms and suites. The grandeur of the Haussmann architecture is enhanced by glorious marble bathrooms, wood panelling and antique furniture belonging to former guests. Public spaces galore — including a bar, lounge, terrace and club — mean you can drink and dance almost anywhere, anytime. Or book into La Salle à Manger restaurant, headed up by Michelin-starred Philippe Labbé, where you'll find a 15-metre-high private dining room in the former water tank of the Bains Guerbois. - LH. lesbains-paris.com.

HÔTEL PLAZA ATHÉNÉE

The Plaza Athénée is the epitome of Parisian luxury. This freshly refurbished five-star hotel stands in a 10-star location, set amid the legendary fashion houses on Avenue Montaigne, with its lavish bedrooms offering spectacular views of the Eiffel Tower on one side and the Champs-Élysées on the other. The renovation reveals haute-couturethemed event rooms crowned by a stunning ballroom. Chef Alain Ducasse oversees the hotel's cuisine, from its eponymous restaurant, set under a crystal ceiling, to Le Relais Plaza. For those seeking relaxation, the hotel offers Europe's only Dior Institut, where you can enjoy the most fashionable of spa treatments. - Chloe Limpkin. dorchestercollection.com.



A suite at La Réserve.

A Haussmann townhouse that was once owned by the Duc de Morny, and which Emperor Napoleon III visited, has been restored to more than its former glory for the delectation of guests in search of extreme luxury and privacy. Gold-embossed leather adorns walls, antique parquet decorates floors, and Toulouse-Lautrec pastels hang in the suites' marble-lined corridors. The views take in the Eiffel Tower and the Place de la Concorde. The Élysée Palace next door — home to President François Hollande — is no more glamorous than this addition to the Parisian hotel landscape. After a day shopping on the Avenue Montaigne, guests can lounge in front of open fires, or retire to the hammam and pool for a steam. And if you're hungry, Jérôme Banctel in the Restaurant Le Gabriel serves exquisite haute cuisine. This brand-new classic hotel feels like it's always been here. - Sasha Slater. lareserve-paris.com.



"I stand for freedom of expression, doing what you believe in and going after your dreams."

- MADONNA, pop icon and Leo

LEO (July 24-August 23)

Say goodbye to excess and hello to your inner minimalist. After a year of living large, you're about to focus on making more of what you've got by being more cautious. Let logic, rather than instinct or blind faith, be your guide. You might get a tad overzealous with your new financial and lifestyle choices, but resist the temptation to convert others to your way of living. A significantly lighter feel to home life is an early sign things are improving.

VIRGO (August 24-September 23)

Jupiter has landed in your sign. This happens only once a decade, so it's hugely important — and huge is the word because Jupiter expands everything it touches. Your reputation, your hunger for knowledge and your star quality are all set to increase now. You'll feel in your element as health and all things eco-friendly become big news, too. This 12-month phase is all about you, but try not to lose sight of relationships in this major "me, me, me" spree.

LIBRA (September 24-October 23)

This is your best month for starting new projects. It's a good time to ask yourself what you'd do if fear wasn't an option, and then go for it. You're super optimistic and Mars makes you extra driven to succeed, which will compensate for any initial financial shortfall. You're so over doing what's expected, or being a victim or a martyr. Collaborations are key, and men may be more supportive of your cause than women. By helping others you really will be helping yourself now.

SCORPIO (October 24-November 22)

Jupiter has been applying its magic to your career lately, so you might have had extra work, loved your job more or branched out into more spiritual, media-based, educational or international arenas. Or you might have lost a job that you thought defined you. The overriding factor is a new sense of career freedom. You often prefer to work solo, but a fresh Jupiter phase starting now brings the right kind of people your way, turning the art of co-operation into a whole new adventure.



SAGITTARIUS (November 23–December 21)

This could turn out to be a watershed month for you. Your career is about to become more important than it's been in a decade. You have innovative ideas that need to be heard, so use charm and determination to make it happen. Your mindset moves into a more determined gear now, too, to speed things along. Home life may need to be put on hold or adapted to suit your new circumstances. The next year is all about details and precision, so sharpen your wits and raise your game.

CAPRICORN (December 22-January 20)

You're done with preaching to the converted. Your close circle knows what you think, maybe because you say it so often, so tell someone who really cares! A bigger audience, one that's specially selected, will help to spread whatever message you need to broadcast. Being specific about what's universal is extra important to you now. Put your passion into what turns you on politically — in every sense — as well as sensually, and even the doubters will start to listen up again.

AQUARIUS (January 21-February 19)

If you've just realised that being nice isn't getting you anywhere, you'll appreciate the gloves-off feel to this month. Not that you should channel your inner cage fighter anytime soon, but a slightly more raw approach to relationships, whether professional or personal, will get results. The new you might stun opponents or lovers into submission, but you'll soon see a firm-but-fair approach moves stuck situations forward. You get luckier as well as smarter with your money now, too.

PISCES (February 20-March 20)

A full moon in your sign shows you need to hand over some of your responsibilities. Luckily, Jupiter is on hand to oblige, so you'll get more help at work, especially with the finer details. Plus you'll have more romantic options if single. If you're paired up, love gets bigger, better and happier. Also this month, your fitness and beauty rituals get re-energised, boosting your faith that life is heading in the right direction.

ARIES (March 21-April 20)

The most significant event this month is a change in your priorities. There's been an emphasis on life's pleasures lately and you might have been overdoing it. But now you get your best chance in more than a decade to clean up your act and get your mind and body working in perfect unison. Indulgences and romance are still on the menu, but you're likely to choose healthier options, and may even find resisting instant gratification heightens the pleasure.

TAURUS (April 21–May 21)

Over the past year, Jupiter — planet of luck, happiness and expansion — has been casting its influence over your roots, your family or where you live, and you've learnt some valuable lessons in these areas. Starting now, Jupiter moves on, bringing a major shift in the way you handle your love life. Get more adventurous with romance and your creative talents as bigger and better options open up for you in coming months.

GEMINI (May 22-June 22)

You've been on a huge learning curve lately, and now you get the opportunity to put all your new-found knowledge into practice. First, it needs to sink into your roots, your very being, even though the temptation will be to run before you can walk. Focus on home, as turning your pad into a place to study or teach — or even an Airbnb space — works for you now. You may also have a significant career and romance rethink during this evolutionary phase.

CANCER (June 23-July 23)

This month brings fresh insights into your finances, the main one being a need to get over any recent desires to spend like a Kardashian. It's the start of a 12-month phase of learning how to control overwhelming impulses, and redirect that energy in ways that will bring you happiness without having to pay a heavy price for it. Focus on the details, and set smart, attainable limits. Any doubts on the romantic front also begin to move on, bringing even more reasons to be cheerful.

A. McDONALD: (02) 8084 2595, andrewmcdonald.com.au A.P.C.: from net-a-porter.com; usonline.apc.fr ACNE STUDIOS: (02) 9360 0294, acnestudios.com ADAM LIPPES: from net-a-porter.com; adamlippes.com AKUBRA: from Strand Hatters, (02) 9231 6884, strandhatters.com.au ALLURE SOUTH SEA PEARLS: (08) 9192 2430, alluresouthseapearls.com.au ALTEWAISAOME: from mychameleon.com.au; altewaisaome.com AQUAZZURA: from matchesfashion.com; aquazzura.com ARAKS: from bloodorange, (02) 9357 2424, bloodorange.com.au: araks.com BALENCIAGA: from Cosmopolitan Shoes, cosmopolitanshoes.com.au; matchesfashion.com; balenciaga.com BALLY: (02) 9231 5015, ballvofswitzerland.com BASSIKE: (02) 8457 6800, bassike.com BELLA FREUD: from net-a-porter.com; bellafreud.com BENAH FOR KAREN WALKER: thebenah.com; karenwalker.com BOSE: bose.com.au BOSS: (03) 9474 6300, hugoboss.com BOTTEGA VENETA: (02) 9239 0188, bottegaveneta.com BULGARI: (02) 9223 3611, bulgari.com BURBERRY PRORSUM: (02) 8296 8588, burberry.com BY CHARLOTTE: bycharlotte.com.au CALVIN KLEIN COLLECTION: (02) 8246 9150, calvinklein.com CAPRI POSITANO: capripositanosandals.com CARTIER: 1800 130 000, cartier.com CÉLINE: celine.com. CHANEL: 1300 242 635, chanel.com CHARLOTTE OLYMPIA: charlotteolympia.com CHLOÉ: chloe.com CHRISTIAN DIOR: (02) 9229 4600, CHRISTIAN LOUBOUTIN: (02) 8355 5282, christianlouboutin.com CHRISTOPHER ESBER: (02) 9358 0600, christopheresber.com.au COMMON PROJECTS: from Tuchuzy, (02) 9365 7775, tuchuzy.com COUNTRY ROAD: countryroad.com.au DAVID WEBB: davidwebb.com DEREK LAM: from net-a-porter.com; farfetch.com; dereklam.com DION LEE: dionlee.com DOLCE & GABBANA: from David Jones, 13 33 57, davidiones.com.au: matchesfashion.com; dolcegabbana.com ELIE SAAB: eliesaab.com ELLERY: (02) 9318 2830, elleryland.com

EMILIO PUCCI: emiliopucci.com

armani.com

EMPORIO ARMANI: (02) 8233 5858,

sylviarhodeslingerie.com.au; eresparis.com

ERES: from Sylvia Rhodes, (02) 9362 0173,

FENDI: fendi.com FOSTER THOMPSON: from Remy and Co., 1300 767 731, remyandco.com.au FRAME DENIM: (07) 5591 7233, edwardsimports.com; frame-denim.com FROST ANTIQUES: (02) 9267 1304, frostantiques.com.au GEORG JENSEN: 1800 441 765, georgjensen.com GINGER & SMART: (02) 9662 2702, gingerandsmart.com GIORGIO ARMANI: (02) 8233 5888, armani.com GIVENCHY BY RICCARDO TISCI: from net-a-porter.com; givenchy.com **GREGORY JEWELLERS:** gregoryjewellers.com GUCCI: 1300 442 878, gucci.com/au HERMÈS: australia.hermes.com ILLESTEVA: optical from mychameleon.com.au; illesteva.com J.W. ANDERSON: from $matches fashion.com; j\hbox{-}w\hbox{-}anders on.com$ JAC+JACK: (02) 8970 1187, jacandjack.com JAEGER-LECOULTRE: (02) 8215 5520, jaeger-lecoultre.com JOHN T. HINKLEY: (02) 9267 3780, johnthinkley.com.au JOSEPH: from net-a-porter.com; joseph-fashion.com KALMAR ANTIQUES: (02) 9264 3663, kalmarantiques.com.au KAREN WALKER: karenwalker.com KARLA SPĚTIĆ: karlaspetic.com KITX: (02) 9699 4500, kitx.com.au LACOSTE: (02) 9232 6146, shop.lacoste.com.au LANVIN: from David Jones, 13 33 57, davidjones.com.au; lanvin.com LEMAIRE: from matchesfashion.com; lemaire.fr LOEWE: from net-a-porter.com; loewe.com LOUIS VUITTON: 1300 883 880, louisvuitton.com LOVER: loverthelabel com MAISON MARGIELA: from net-a-porter.com; maisonmargiela.com MARNI: from net-a-porter.com; (02) 9327 3809, marni.com MATICEVSKI: tonimaticevski com MAX MARA: (02) 8084 9113, MICHAEL KORS COLLECTION: (02) 8666 0666, michaelkors.com NERIDA WINTER: (02) 9363 0822, neridawinter.com NINA RICCI: from net-a-porter.com; ninaricci.com OLE LYNGGAARD COPENHAGEN: olelynggaard.com OMEGA: (02) 8080 9696, omegawatches.com PRADA: (02) 9223 1688, prada.com PROENZA SCHOULER: proenzaschouler.com



(02) 9357 2424, bloodorange.com.au; raquelallegra.com ROCHAS: from net-a-porter.com; Miss Louise, misslouise.com.au; rochas.com ROKSANDA: from matchesfashion.com; roksanda.com SABA: saba.com.au SAINT LAURENT: from Harrolds. $harrolds.com.au; Parlour\ X, parlourx.com;$ farfetch.com; ysl.com/au SALVATORE FERRAGAMO: (02) 8070 1405, ferragamo.com SCANLAN THEODORE: scanlantheodore.com SPORTMAX: from matchesfashion.com; (02) 8084 9113, sportmax.com

THE VINTAGE CLOTHING SHOP: (02) 9238 0090, vintageshops.com.au THOMAS SABO: thomassabo.com TIFFANY & CO.: 1800 731 131, tiffany.com.au TOD'S: (02) 8203 0901, tods.com TOME: tomenyc.com TOPSHOP X ADIDAS ORIGINALS: 1800 734 767, topshop.com VALENTINO: from net-a-porter.com; stylebop.com; valentino.com VICTORIA BECKHAM: from net-a-porter.com; victoriabeckham.com VIKA GAZINSKAYA: from farfetch.com; vikagazinskaya.com ZIMMERMANN: 1800 738 895. zimmermannwear.com

PRIVACY NOTICE This issue of Harper's BAZAAR is published by Hearst/Bauer Media (Bauer). Bauer may use and disclose your information in accordance with our Privacy Policy, including to provide you with your requested products or services and to keep you informed of other Bauer publications, products, services and events. Our Privacy Policy is located that www.bauer-media.comau/privacy/. It also sets out how you can access or correct your personal information and lodge a complaint. Bauer may disclose your personal information offshore to its owners, joint venture partners, service providers and agents located throughout the world, including in New Zealand, USA, the Philippines and the European Union. In addition, this issue may contain Reader Offers, being offers, competitions or surveys. Reader Offers may require you to provide personal information to enter or to take part. Personal information collected for Reader Offers may be disclosed by us to service providers assisting Bauer in the conduct of the Reader Offer and to other organisations providing special prizes or offers that are part of the Reader Offer. An opt-out choice is provided with a Reader Offer. Unless you exercise that opt-out choice, personal information collected for Reader Offers may also be disclosed by us to other organisations for use by them to inform you about other products, services or events or to give to other organisations that may use this information for this purpose.

If you require further information, please contact Bauer's Privacy Officer either by email at privacyofficer@bauer-media.com.au or mail at Privacy Officer, Bauer Media Pty Ltd, 54 Park Street, Sydney NSW 2000.

PROTAGONIST: from net-a-porter.com;

RALPH LAUREN: (02) 9266 5681,

protagonist.com





GRANDE SOIT LA VIE*